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THE COLLECTION OF HUGO REISINGER II. FRENCH, DUTCH, SCANDI- NAVIAN AND OTHER PAINTERS BY CHRISTIAN BRINTON

THERE has scarcely been a time since the Renaissance that France has not furnished the rest of the world with esthetic ideas. There is no denying the fact that she has now and then gained not a little from other countries, notably from Flanders and England, but she has unquestionably given far more than she has received. Of all her gifts the gift of light and atmosphere is surely the greatest, and in the annals of painting it will rank side by side with the discovery of perspective. Art was, after all, but following science, yet a less logical nation might never have applied to painting the newly formulated laws of optics.

It is but natural that a collection such as that of Mr. Hugo Reisinger should contain appropriate examples of the French impressionist school, and it is only just to add that he has been singularly fortunate in his choice of men and of canvases. No group of pictures of the more modern persuasion would be complete without the names of Monet, Sisley, Pissarro, L'hermitte, Degas and Renoir, and it is a pleasure to note that these men, as well as some of the earlier and also later artists, are here excellently represented. The most important among the older pictures is Corot's *Le ruisseau a l'arbre tordu*, painted in the environs of Beauvais near Marissel, cool and silvery of tone and truly sylvan in feeling. Of the great pioneer naturalist, Gustave Courbet, Mr. Reisinger possesses an admirable *Landscape* of small compass but distinct power. It is fresher and even closer to reality than many of the trenchant propagandist's efforts, and, together with the Corot, serves as a fitting prologue to the work of the men who follow. From the ever-sure and subtle brush of Manet there hangs on the stairway an appealing

and finely modeled *Girl's Head*, which bears the date of 1862, the year just previous to that of the famous Salon des Refusés, when this gallant band of innovators and their American recruit, Whistler, began making artistic history with such well-directed zeal. It is obvious that Manet has done bigger and more important things, but seldom has his touch been more tender and his coloring more melting and harmonious than in this little head, which is the natural companion to the *Child's Head* by Whistler in the music room.

Yet it was not in Courbet, Diaz, Dupré, Manet or Boudin, of each of whose work Mr. Reisinger owns notably handsome specimens, nor even in the liquid grays of Cazin, whose *Mon Jardin* may also be included, that this movement attained its height. Claude Monet it was who carried to its logical conclusion that conquest of light, and of Monet's incomparable fusion of art and science the present display contains three triumphant examples. While both *Sunset* and *Waterloo Bridge* belong to the sane and patient luminarist's best period, it is in *Mme. Monet dans le jardin a Vetheuil* that this art discloses itself in its most sympathetic aspect. The simple scene absolutely sparkles with light and outdoor radiance. It contains the very essence of those truths for which the master of Giverny has so manfully and so consistently fought. Quite worthy to hang beside the Monet, as it does, is Pissarro's *Femme a la Chevre*, which shows a young peasant girl in blue hood and cape standing beside a playful goat in a wooded landscape touched by the tender breath of spring. The picture bears the date of '81, and, together with the Monet and the near-by Sisley, forms a typical group of French plein air art at its best.

Bright and smiling or delicate and Vergilian as such scenes are, the impressionist of those early, acquisitive years did not confine his efforts exclusively to the country, but with Raffaelli set up his easel amid the throb of street traffic or with Degas haunted the foyer de danse, where the ballet practices

Mr. Reisinger's Collection



MADAME MONET IN THE
GARDEN AT VETHUEIL

BY CLAUDE MONET

with a rhythm and restraint well-nigh classic the intricate contortions in vogue to-day. The Raffaelli is a large and animated canvas, entitled *The Cathedral*, showing a group of hurrying figures in an open square, with the red roofs of the town and the tall spire of the cathedral in the distance. Somewhat less ecclesiastical in suggestion is Degas's *Danseuses*, a work of singular freedom of treatment and static poise, while completing the French pictures of this specific group are two Renoirs, one a pastel, the other a small nude in oils. Just as this delicate, assured art had its sturdy prologue in Courbet, so with Gaston Latouche comes its epilogue, tinged with sentiment and redolent of by-gone grace. There are three Latouches in the Reisinger collection, one a

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Sunset at Bruges, which would have delighted the heart of Georges Rodenbach, and two smaller subjects, a *Souper* and *The Honeymoon*.

There are something over a dozen Dutch pictures in the Reisinger house, all of them water colors, the most important being Jacob Maris's *Boy Painting*, which through its naive charm and sincerity would attract notice wherever it might be seen. This and a small, bright-toned Mauve show less, perhaps, of that commercial spirit to which the thrifty artists of the Low Countries have during the past few years succumbed. There is no denying that these men, from Israëls downward, have done serious and single-minded work, but they have each and all been so dexterously exploited by the dealers that one is compelled to regard them with a certain sagacious discrimination. Yet the shrewd and slowgoing Dutchman finds his antidote farther north, in the sturdy and clear-eyed Scandinavian, who as a rule paints with a refreshing sense of joy in his craft and a crisp and brilliant palette. Mr. Reisinger, who quite frankly admires Zorn above all living artists, is also sympathetically attracted to his countrymen, Liljefors and Larsson, and to the Norwegian Thaulow, each of whom is represented by one or more canvases.

Of the Zorns, one is the fluent and faithful seated three-quarter length portrait of Mr. Reisinger, another is the incomparably dashing and colorful bust of the *Peasant Girl Hall Kesti*, and the third is a



MY GARDEN

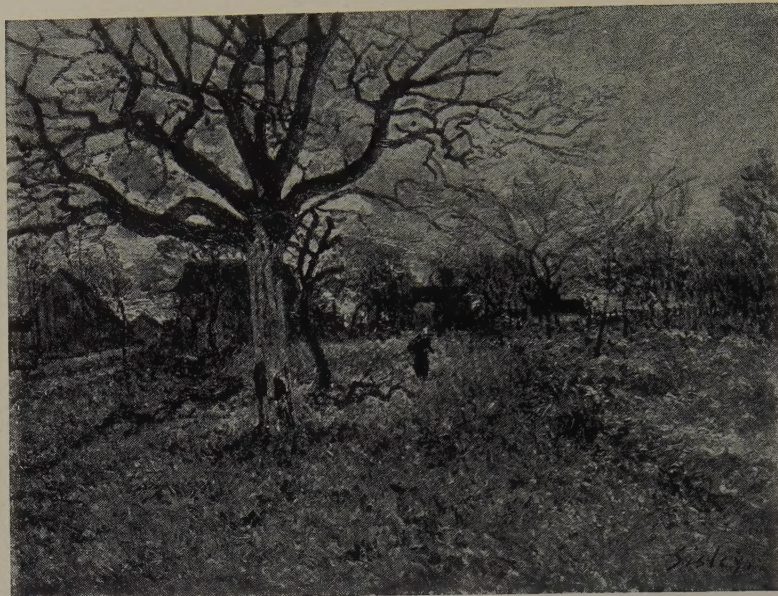
BY J. C. CAZIN



GIRL'S HEAD
BY EDOUARD MANET

Mr. Reisinger's Collection

standing likeness of Mr. Adolphus Busch. It is doubtful if Zorn has ever painted a better portrait than that of Mr. Reisinger, and as to the sketch, for it is scarcely more, of *Hall Kesti* it could hardly, for sheer, invigorating mastery, be equaled by any contemporary painter. The Liljefors, which is a notably handsome and effective composition, showing a flock of *Heath Hen in Frosty Weather*, is one of the best canvases which this matchless painter of game has ever placed to his credit, while the Larsson is a quaint and decorative water-color drawing of a *Girl Reading*. From the facile and indefatigable brush of the late Fritz Thaulow are two contributions, one a *Venetian Scene*, the other a *Winter Scene in Norway*, the latter of which is far more



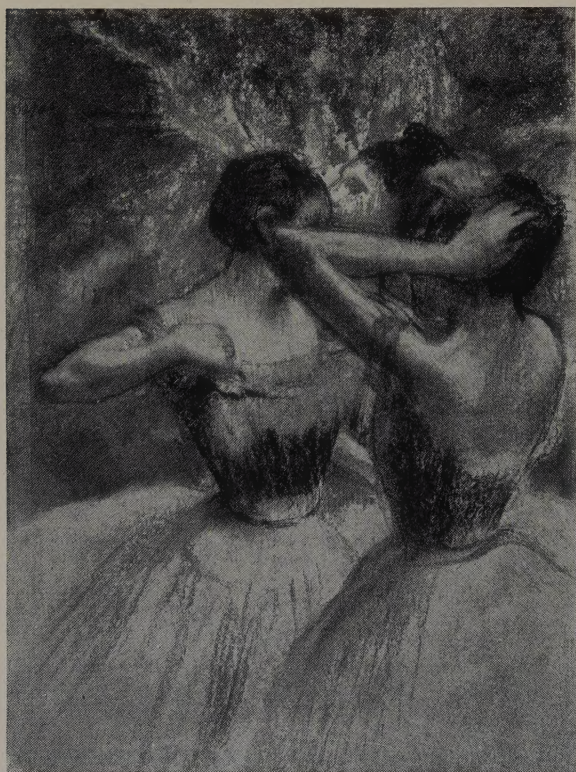
LANDSCAPE

BY ALFRED SISLEY

truthful and spontaneous than many kindred subjects which this gifted but not always overconscientious painter was fated to leave behind him.

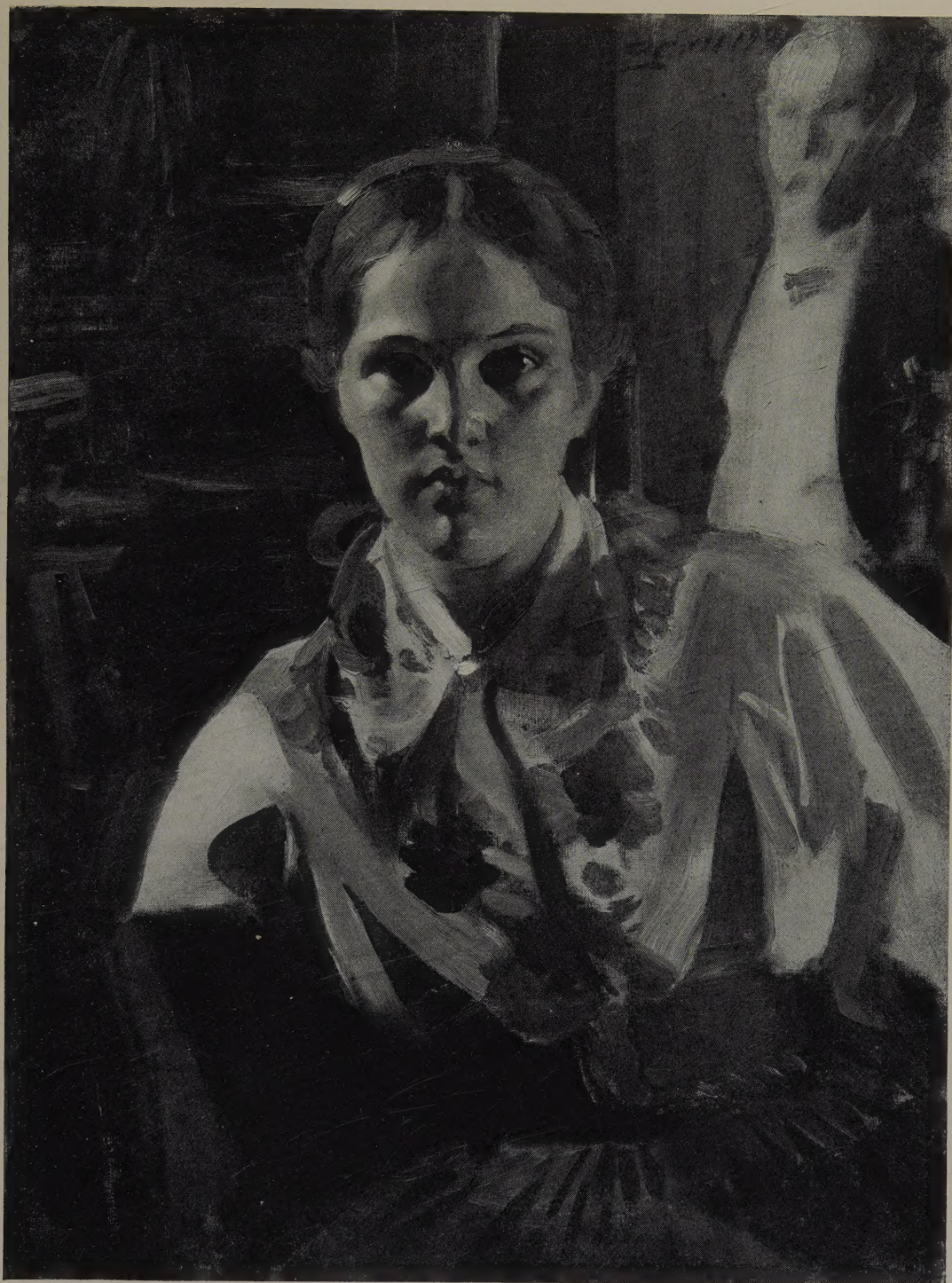
The balance of Mr. Reisinger's pictures, interesting as they are individually, do not readily group themselves into schools or fall into sharply defined categories, and must, therefore, be considered severally. Of the two examples of the Scottish painters, Grosvenor Thomas's *Landscape* is distinctly the more important, though there is a bleak verity of color and a strength of movement to James Laing's *Storm at Sea* which give it high rank. The Boys of Glasgow are far better known in Germany and on the Continent generally than in America, and it is a pleasure to find that in this instance, at least, their sincere and always poetic art receives merited recognition. Long appreciated by sympathetic connoisseurs abroad, they have in a sense failed to enlist the support of the professional dealer, which largely accounts for the fact that they do not at present enjoy the vogue which should, by right of accomplishment, fall to their lot.

The powerful and impressive *Head* by Munkácsy belongs to the realistic tradition of the seventies, and the beautiful and gemlike little canvas by Alfred Stevens, entitled *Deep in Thought*, to that half-Belgian, half-French world of delicate feminine sentiment of which its author remains the supreme and unapproachable master. Always eager for that which is best in current production, Mr. Reisinger has lately augmented his list by another Degas, a landscape by de Bock, an orchard scene with figures



BALLET GIRLS

BY DEGAS



PEASANT GIRL HALL KESTI
BY ANDERS ZORN

Mr. Reisinger's Collection

by Theodore Robinson, and from the recent exhibition of contemporary German art has purchased works by Bartels, Crodel, Looschen and Schramm-Zittau. Cosmopolitan, if anything, in his choice, and admiring good art from whatever quarter it may come, he has naturally not escaped the current enthusiasm for Sorolla, and will shortly hang upon his walls two dazzling and tonic canvases by the Valencian.

Some mention should be made of the carefully selected and significant array of bronzes which so well supplement the landscapes, portraits and figure pieces with which they are surrounded. The master emotionalist in plastic form, Auguste Rodin, is here

seen at his best in *Le Baiser* and *Le Printemps*, while his colleague and countryman, Falguière, is represented by a *Head of Diana*; Mercié and Vernier completing the list of Frenchmen. Placed by

many even higher as a sculptor than as a painter, Franz von Stuck's three bronzes entitled, respectively, *The Athlete*, *The Amazon* and *The Wounded Centaur*, hold their own beside the work of any living artist. Vigorous and individual as they are in

style and treatment they are excellently offset by groups from the protean Klinger, by Hahn's *Adam and Eve*, and two graphic and faithful studies of *Sheep* and *Geese*, by the well-known animal ier, Gaul.

Selected without bias or undue preconception, courageously modern yet devoid of faddism or exaggeration, it is not unnatural to assume that the ultimate influence of this collection will be far-reaching in its effect upon local artistic conditions. Mr. Reisinger's methods as a collector are refreshingly sound, direct and personal. He holds pronounced views, and, unlike so many of our wealthy patrons and purchasers, he has no assiduous and persistent advisers. As a rule,



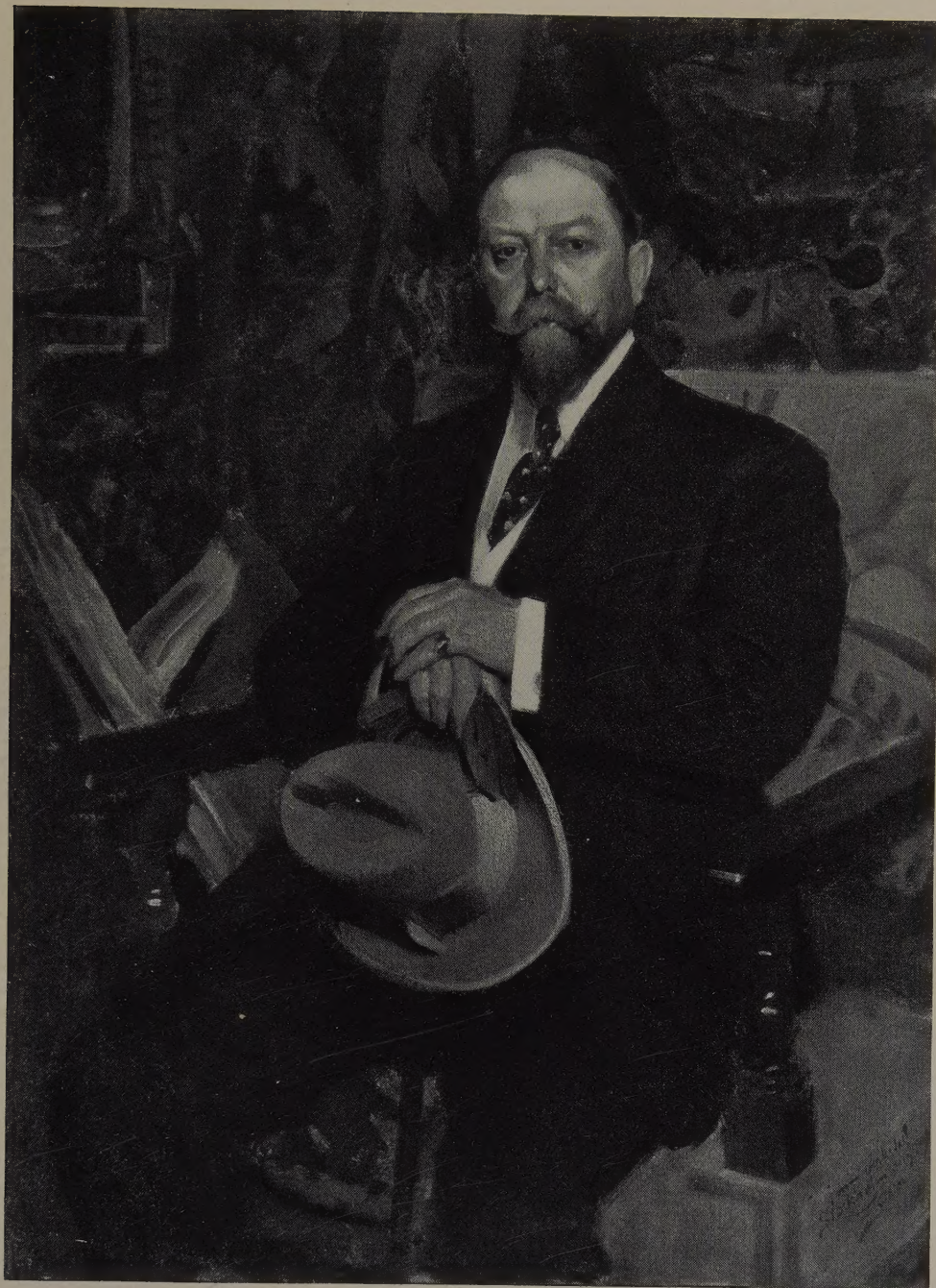
LANDSCAPE

BY GUSTAVE COURBET



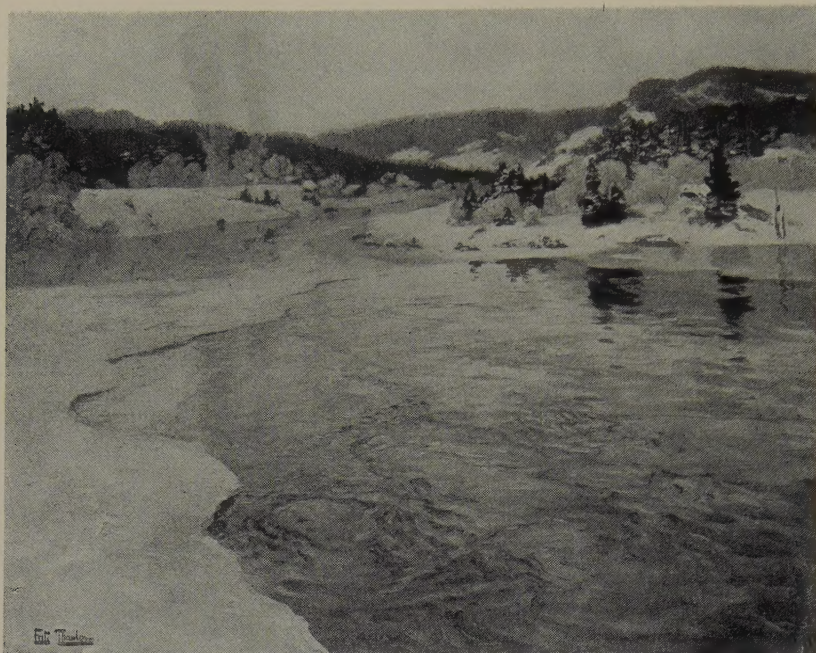
BOY PAINTING

BY JACOB MARIS



PORTRAIT OF HUGO REISINGER
BY ANDERS ZORN

Mr. Reisinger's Collection



WINTER SCENE IN NORWAY

BY FRITZ THAULOW

he buys directly from the painters themselves, many of whom, both here and abroad, he counts among his intimate friends. It seldom takes him long to make up his mind whether he wants a picture or not, and, on the other hand, he is content to wait for months and even years in order to secure from a given artist something he considers typical of that particular painter's best period or manner. Art for such a temperament is not a pedantic or academic pastime, but something which is full of teeming vitality. This is not a collection for the antiquarian or the student of historical development. The oldest painter here catalogued, père Corot, is ever youthful and joyous at heart. The youngest, Rudolf Schramm-Zittau, is barely out of his twenties. And the owner of these pictures prefers modern art for the same reasons that he prefers

that modern life of which this art is but the sensitive and accurate reflex.
C. B.

THE proceedings of the convention held in Washington from May 11 to May 13 last, at which the American Federation of Arts was formed, have just been published. The Federation, it will be remembered, has as its object the beautifying of every city, town and village in the United States and the development of the artistic side of the nation. Through its efforts every city in this country should be as beautiful as the most splendid

city in Europe. The published proceedings contain addresses by the Vice-President of the United States, Senator Root, Senator Newlands (to whom the Federation of Arts owes so much), Miss Leila Mechlin, assistant secretary of the Federation; the British ambassador, and numerous others.



LANDSCAPE

BY GROSVENOR THOMAS

Frederick George Cotman, R.I.

AN EAST-ANGLIAN PAINTER:
FREDERICK GEORGE COTMAN,
R.I. BY A. LYS BALDRY.

PERHAPS one of the greatest disabilities against which a young artist has to struggle at the outset of his career is too near relationship to a man of marked eminence in the same profession. The son of a famous artist starts life handicapped by his inheritance of a name which is associated in the public mind with a certain type of production and a special standard of achievement, and it is far more difficult for him than it would be for a worker with no such associations to make in his own way a place for himself in the art world. Not only is there too much expected of him before he has gained the experience which makes fine accomplishment possible, but there is a tendency to insist that he shall carry on a kind of family tradition and not be free to choose his own direction.

The judgment of the public on an artist in this position is, indeed, apt to be a little unreasonable. He must not be independent, he must not break away from the tradition which his predecessor is popularly supposed to have established, and he must be at least the equal of this predecessor in

ability if he is to receive even a passable amount of consideration; and yet, if in all these matters he satisfies the popular demand, he will never be counted as anything more than a man who has succeeded to a ready-made place in his profession—to one, in fact, that he could not help filling unless he was entirely lacking in capacity. But if, on the other hand, he happens to have an independent mind and to wish to work out for himself the artistic problems in which he is interested, if he seeks to escape from the family tradition and to build up a reputation as he thinks best, then he will find himself surrounded by a host of detractors who will reproach him for discrediting an honoured name and attack him in season and out of season for forgetting the duty he owes to his ancestry.

Either way he is faced with troubles that he will have to fight hard to overcome, and by his success in this fight his ability can be measured. The man who can emerge from the shadow of a great predecessor, and who with all the disadvantage of possessing a name that someone else has already made famous can establish himself as a popular favourite, has certainly more than ordinary strength of personality and unusual steadfastness of purpose. If he has chosen an independent way in art and



"CHRISTCHURCH, HAMPSHIRE" (OIL)
(*The property of the Rt. Hon. John Lloyd Wharton*)

BY F. G. COTMAN

Frederick George Cotman, R.I.

yet has risen to the front rank of his profession he is clearly a fighter whom no disability can hold back, and he is endowed with the power of convincing other people that his art is worthy to be judged on its own merits and without any reference to what has gone before.

It is just this endowment that has enabled Mr. F. G. Cotman to take the place which he holds among our present-day artists. The nephew of that admirable painter, John Sell Cotman, who is justly counted among the greater British masters, he needed special gifts to be able to assert, as he has, his own independence and to secure the approval of art lovers who were no doubt disposed at first to quarrel with him for thinking for himself and for not treading in his uncle's footsteps. But, as the work he has done during the past thirty years proves clearly enough, Mr. Cotman has preferred to follow the promptings of his own temperament in the wise conviction that in this way only could he do justice to his capacities. As an imitator of his distinguished relative he might have attained, no doubt, a considerable degree of popularity, but it would have been at too great a cost, for it would have necessitated the sacrifice of all his better aspirations. It was worth while risking the neglect of the public for the sake of satisfying his artistic conscience.

Fortunately, he lost nothing by taking this risk. The persuasiveness of his work in oil and water-colour gained him quickly so large a measure of support that he was able to enjoy the advantages of a well-established reputation within very few years after he had commenced seriously the practice of his art. This early development was not due to any of those special educational opportunities which he might have been supposed to have enjoyed as a consequence of his relationship to a famous artist, for he was not born till 1850, eight years after John Sell Cotman's death, and therefore owed none of his youthful inclinations towards an artistic career to his uncle's precepts or example. His instincts and tastes were innate, and they were trained in the way that suited him best, without being forced by a dominating influence into a prescribed direction.

Mr. F. G. Cotman was educated at Ipswich, his native place, but at the age of eighteen he came to London to follow a systematic course of Art training in the schools of the Royal Academy. During his boyhood, before he became a student at the Academy, he had acquired considerable proficiency as a painter in water-colours, and he painted in this medium a number of street scenes at Ipswich which were of such undoubted merit that he found no difficulty in selling them, and in



"HARBOUR LIGHTS, LOWESTOFT" (OIL)

(By permission of the Corporation of Ipswich)

BY F. G. COTMAN



"WELLS CATHEDRAL—SUNSET." FROM
THE OIL PAINTING BY F. G. COTMAN

Frederick George Cotman, R.I.

keeping himself in pocket money by this means while he was studying in London. Among the purchasers of his water-colours were, it may be noted, both Leighton and G. F. Watts, so even at that stage his ability was sufficiently conspicuous to attract the attention of men well qualified to form an opinion about his work. It is also worth recording, as evidence of his early proficiency as an executant, that he was engaged by Leighton to assist in the painting of the *Daphnephoria*, and by H. T. Wells to do similar work on the canvases of that fashionable portrait painter.

Mr. Cotman's career as a student was marked by many successes. He took several medals, and among them the gold medal for historical painting. The picture which gained him this award, *The Death of Eucles*, now hangs in the Town Hall at Ipswich, where there are also two more of his works, portraits of mayors of the town. It was as a portrait painter that he made his first bid for notice after the period of his studentship had expired, and though he has since found many other directions in which he can express himself most convincingly, portrait painting has always been an important branch of his practice. His large group of the Marchioness of Westminster,

Lady Theodora Guest, and Mr. Guest, playing dummy whist, made a great impression when it was exhibited some years ago, and there have been others, like his full-lengths of Lady Theodora Guest and Miss Gibbs, and his excellent portraits of the Bishop Suffragan of Nottingham, Admiral Sir G. Richards, and Mr. Prideaux Brune, which must be counted as distinct achievements.

But the popularity of his portraits has not by any means induced him to neglect other kinds of subject matter. His *genre* pictures are admirably sound in accomplishment, and his landscapes in oil and water-colour have qualities of a very high order. The examples of his figure painting which are reproduced here show well with what a happy combination of vigour and restraint he can deal with modern life motives, and how sensitively he can manage tone and colour effects; while his landscapes, by their grace of composition, their harmony of well-related colour, and their delicacy of atmospheric suggestion, take rank among the better things which have been produced by our modern school of nature painters.

Particular prominence has been given in this series of illustrations to his landscape work, because in some respects it represents the fullest outcome



"FLOOD ON THE GREAT OUSE" (WATER COLOUR)

BY F. G. COTMAN



"EXETER FROM COUNTESS WEIR." FROM
THE OIL PAINTING BY F. G. COTMAN

(The property of W. H. Booth, Esq.)

Frederick George Cotman, R.I.

of his artistic experience and sums up most completely the results of his mature conviction. His paintings of open-air subjects are by no means the obvious statements of fact which come so often from the figure painter who goes out to look at nature in his spare moments; they are felt and understood in a way that is possible only to the man who can see beyond mere actualities into the subtleties which nature suggests; and who is by temperament responsive to poetic inspiration. There is unquestionably poetic sentiment of a very delightful type in such pictures as the *Winter Sun-*

rise on the Alde, the decoratively treated *Hemington Grey*, the *Harbour Lights*, *Lowestoft*, and the spacious composition, *Exeter from the Countess Weir*; and in others, like the *Ancient Fort, Suffolk*, *Christchurch*, *Twilight: the Banks of the Orwell*, *Sundown, Orford*, and *On the Waveney*, and especially the *Wells Cathedral—Sunset*, there is the happiest appreciation of the charm of nature's quiet moods, and there is thorough understanding, too, of her inexhaustible variety. This acuteness of understanding can, however, be perceived in everything that Mr. Cotman undertakes.



"SUNDOWN, ORFORD" (OIL)

(In the possession of H. M. Jackaman, Esq.)

BY F. G. COTMAN



"ON THE WAVENEY" (WATER COLOUR)

(The property of Thos. Wm. Cotman, Esq.)

BY F. G. COTMAN



"RAINBOW—HEMINGFORD GREY." FROM
THE OIL PAINTING BY F. G. COTMAN

Frederick George Cotman, R.I.



"TWILIGHT: THE BANKS OF THE ORWELL" (WATER COLOUR)

BY F. G. COTMAN

It can certainly be said for him that in all the phases of his art he is an earnest student with remarkable powers of observation and expression and with a vigorous individuality which gives a clearly defined character to his work.

That these qualities have been widely recognised can scarcely be disputed; his pictures have found

their way into many of the chief public galleries—into the Walker Gallery at Liverpool, where there is a large canvas, *One of the Family*; into the Oldham Corporation Gallery, where there is another large picture, *Her Ladyship's first Lesson*; and into other permanent collections which represent what is best in our modern art—and he is ranked by



"WINTER SUNRISE ON THE ALDE" (OIL)

(In the possession of T. R. Parkington, Esq.)

BY F. G. COTMAN



"WORKING AND WATCHING." FROM THE WATER-COLOUR BY FREDERICK GEORGE COTMAN, R.I.

The New English Art Club

men who properly estimate the value of present-day achievement among the true supporters of that sound tradition which is one of the best assets of the British School. As a member of the Royal Institute of Painters in Water Colours, to which he was elected in 1882 when the fusion between the Old Dudley Gallery supporters and the Institute was arranged, he has helped by the consistent quality of his contributions to keep up the standard of pure water-colour work as it was practised by the greater masters in the past.

It is possible that some of the distinctive character of Mr. Cotman's paintings is due to the fact that his training was carried out entirely in this country. Unlike so many of the artists of our times he has not studied abroad and has limited his excursions beyond the confines of the British Isles to merely sight-seeing expeditions. His visits to foreign Galleries have not affected his manner of regarding nature, and have not aroused in him any desire to de-nationalise his technical methods. He is a successor, legitimate and direct, of the painters who a century ago built up the British School and put it in a position of commanding importance, and though he has not hesitated to look at modern life with the eyes of the modern man he has accepted the responsibilities of this succession with all needful respect for the past. He has, too, followed the example of some of the most characteristically British masters—Constable among them—by making himself to a great extent a painter of a district. Round his native place he has found a remarkable variety of subjects which have attracted him by the opportunities they have afforded of studying nature under specially engaging conditions. He has responded readily to the inspiration of the scenery in the Eastern counties, to the peculiar seductiveness of the flat landscape with its dimly suggested distance and expansive sky; he has felt and yielded to the appeal which a country of this type makes to the imaginative painter, and of this appeal he has evidently been conscious, even when he has wandered far from his favourite haunts near home in search of fresh material.

A. L. B.

THE NEW ENGLISH ART CLUB'S SUMMER EXHIBITION.

IN arranging for their summer exhibition to be held in the galleries of the Royal Society of British Artists in Suffolk Street, the executive of the New English Art Club took a wise step, for there the qualities which essentially denote the club came into fuller view than at any of their exhibitions for some time past. Of all societies of exhibiting painters this one could least afford to cramp itself for space even for the sake of exhibiting in such a romantically unpretentious place as their former gallery. One must have distance for the revelations of Mr. Wilson Steer's art, and, indeed, for appreciation of the aims which inspire the club as a whole. Canvas after canvas enters into a contest with the difficulties of sheer problems of lighting, to which everything, especi-



"VERY INTENT"

BY F. G. COTMAN
(The property of Joseph Jennens, Esq.)

The New English Art Club

ally the character of the handling, subscribes; and the spectator's first glance at each canvas must be corrected at the proper distance. In a gallery devoted to such experiments we cannot have too much elbow room. The painting of effects of the nature indicated strains the resources of the scientific palette to the utmost; the desire to paint them is to no small extent the outcome of the conscious entrance of science into every field of human thought and activity. And yet this kind of painting is the most emotional of all. Artistic emotion we might almost think of as of two kinds, active and passive, and as *sentiment* when it is merely passive. Sentiment, instead of greeting the present aspect of life, favours the past and turns naturally to the commemorative forms of decoration. Against the art of Mr. Sargent, Mr. Steer and Mr. Orpen, of the first kind, we have to set such art as Mr. McEvoy's and Mr. John's. Mr. McEvoy goes back even for his choice of colours to days when to be sentimental was to be English,

and if the woman of Mr. John's feminine type is, as we are told, in advance of present time, it is not for everyone to find this out, for though now designing most of her own dresses, she has not quite abandoned the Victorian mode.

In the "interior" *genre* which the club has now taken up so much, we find that with the majority of the exhibitors it is still the effects of nature herself that are pursued indoors, where the sun is throwing its beams upon flowers in a room. Their problem is that of the artificial conditions in which these pure elements of nature thus come again together. It is an aspect of "interior" work, however, quite different from that adopted by Mr and Mrs. McEvoy, who would, so to speak, call the sun into the room when they wanted it, for the dramatic setting of a psychological moment, but would not dream of hastening to a room with palette set, though even by some strange contrivance of the hours Helios himself had been entrapped therein. They conceive of interior subjects



"THE COSY CORNER" (OIL)



"THE BACH PLAYER." FROM THE
OIL PAINTING BY F. H. S. SHEPHERD

The New English Art Club

as being in their very nature quite different from those of the open air. The out-of-door world is significant of every aspect of nature; the indoor world is sacred to human nature only—and, perhaps, some privileged cats and parrots.

In Mr. Orpen's large *Portrait Group*, an eminent group of modern writers and painters are gathered round a table under Manet's famous painting of Mlle. Gonzales. More than one of the group, we may add, has, in his own art, kept tradition bright in Manet's way—by contact with nature, the keeper of all the best traditions. Many of our readers will, no doubt, recognise the members of the group. At the left of the picture, reading to the others, is Mr. George Moore; Mr. P. Wilson Steer is seated at the table just under the Manet picture, while the four others at the right, reading from back to front, are Mr. D. S. Maccoll, Mr. Walter Sickert, Sir Hugh Lane and Mr. W. Tonks. At the time that this picture was painted, Manet's canvas was temporarily housed in Mr. Orpen's studio by its owner, Sir Hugh Lane, before it left England as part of Sir Hugh's splendid gift to the Dublin Gallery. In those days the fate of the picture was, we believe, not quite certain; much rested with the action of the City of Dublin, and the picture—a symbol of all that is best in modern movements—was much in the mind of Mr. Orpen's sitters; they sit, as it were, in its

atmosphere; and it is this, I think, Mr. Orpen has suggested, as well as with his extremely subtle painting the full outward beauty of the studio surroundings in the afternoon sun.

As regards these surroundings, the greatest technical difficulties have been surmounted, especially in the difficult problem of white surfaces in the walls, the plaster cast, the table-cloth, the white porcelain tea-service and the picture of Mlle. Gonzales in the white dress—nowhere is there any sense of whiteness, white itself with Mr. Orpen being a colour. Mr. Connard does not quite achieve this result in a similar problem in his *May Morning* (p. 184), where the white is sometimes almost chalky in effect; but his is a very distinguished picture all the same, showing an extraordinary controlling sense of decoration, extended from forms to colour and to the very effects of light in themselves. In *The Guitar Player*, another picture by this painter, the black of the cat against the enamel-like quality of a child's face and a dark red hat, showed the painter securing an achievement of colour contrast in which he has not always had success.

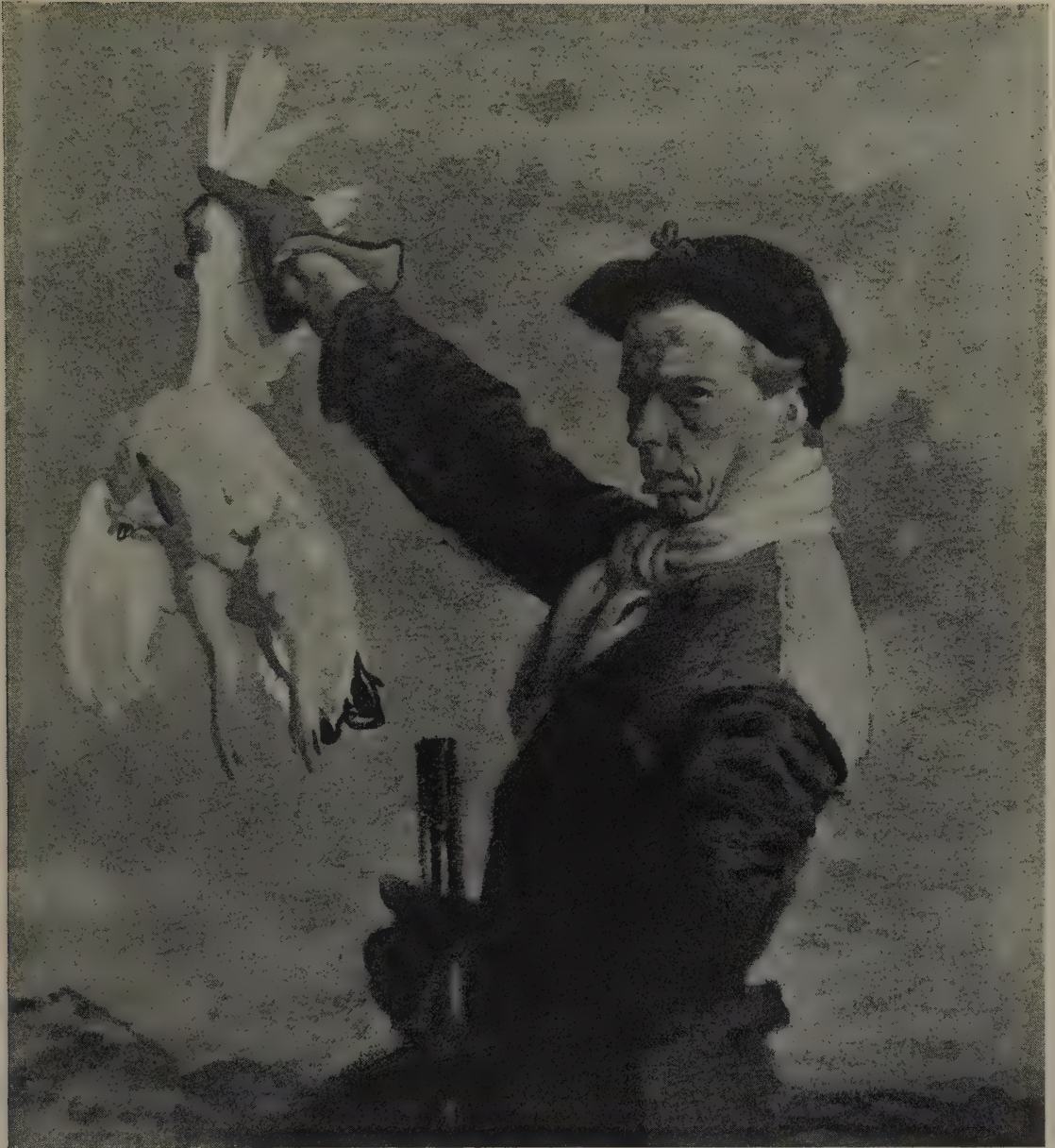
Mr. William Rothenstein places his family group in a modern sitting-room which seems to suggest a little of the ultra-modern affection for Victorian associations. It is part of his exquisite art in details that among the things above the mantel-



"THE PHEASANT" (WATER COLOUR)

(By permission of Wm. B. Paterson, Esq.)

BY JOSEPH CRAWHALL.



"THE DEAD PTARMIGAN." FROM THE
OIL PAINTING BY WILLIAM ORPEN



"PORTRAIT GROUP." FROM THE
OIL PAINTING BY WILLIAM ORPEN

The New English Art Club

shelf, the framed picture should, for a moment, awaken interest in itself only to evade us as a mere suggestion of colour admirably tuned to the vase of flowers against it. The whole painting is, for the observant, made up of transitions from one subtlety to another.

In his *Hunt the Thimble* Mr. Tonks gives his methods up to a colour scheme which as a whole is not beautiful even if true; forgetting it as a scheme and looking into it we find drawing and technique and minor passages of colour as expressive and fascinating as Mr. Tonks has ever given us.

The paintings of interior *genre* in the present exhibition were unusually numerous, indicating quite a movement in this direction. *The Cosy Corner*, by Mr. S. N. Simmons, which we have pleasure in reproducing, is a brave attempt to cope with the difficulties of a bright green panelled room. As regards tone, reproduction always gives good evidence of the difficulties surmounted. We also include among our illustrations Mr. F. H. Shepherd's musical painting, *The Bach Player*, using the word musical in both its senses. For harmony of colour, lacking in so many of Mr. Shepherd's pictures, has, as if in sympathy with the subject, come into this one. Colour contrasts present their own problems; harmony, as we speak of it here, is not essential in painting, but Mr. Shepherd hitherto has not succeeded so well with the other thing; his results have suffered and so been the wrong results. It should be mentioned that although Mr. Shepherd's picture is here reproduced as a full-page, it is a work of small proportions. We have noticed before a gift which belongs to Mr. Charles Stabb, and which he shares with the old masters—the ability to give an air of inevitableness to his subjects, to pose his model without giving away the fact that she is only posing. Thus we get an illusion that we have surprised some one in the midst of their every-day life. With interior *genre*, which ostensibly deals with every-day life, to have this illusion is, we might say, essential—but it is rare enough, and if Mr. Stabb has to stop short of the most difficult things of all—or prefers to stop short of them—at least all that he gives us is in-

teresting and sensible; and there are sometimes occasions in the New English Art Club when to be sensible is to be quite startling. Other works of this *genre* which should be named are *The Weaver*, by Miss Clare Atwood, and the *Interior of a Religious House*, by Mr. A. Croft Mitchell.

The landscapes were this year of the most highly satisfying character, and of course the larger galleries counted greatly in the question of appreciating them at their worth. Mr. Steer's two most interesting landscapes were subjects on the river Wye, canvases full of mysterious effects of shifting lights, great light clouds hanging over the valley of dark trees and mirrored in the river. Prof. Holmes, in *Dufton Pike and Cross Fell: Morning*, and other landscapes, carefully sought agrément between the actual style and plan of a picture and the motive of its



"SOUVENIR OF COVENT GARDEN" (PENCIL AND WATER COLOUR)
BY ALBERT ROTHENSTEIN



"A MAY MORNING"

BY PHILIP CONNARD



"THE GOD AND SOME MORTALS"

BY C. MARESCO PEARCE

The New English Art Club

subject. And of this sympathy between method and subject there was also an instance in Mr. W. McTaggart's *Consider the Lilies* (*motion under cool sunlight*), a scheme of movement with a restless swiftness of execution as an accompaniment of the scampering children and blowing lilies. Close to this picture there was Mr. W. W. Russell's *The Home Farm*, its problem being that of the most uneventful English weather, the scene one of the most uneventful in the world. Mr. Russell's art is restrained by, and at the same time interprets, the poetry in his subject. The canvas was quite a contrast to the effects generally chosen in this exhibition, the choice, perhaps, determined less by the artists than by Nature, who during the last sketching season could not keep the rain-clouds out of the sky. Professor Brown interpreted in his perfect way in *Poole Harbour*, an effect of weather which seems to belong as much as anything on earth to England, and a similar subject was most admirably treated by Mr. John Everett in *Norden Heath*. Notable also among the landscapes which so well represented Professor Brown was *The Return from Milking*.

In the matter of landscape, perhaps Mr. Sargent was never so interesting as he was this year. His so brilliant handling takes nothing to itself from the charm of the subject and the scene; instead, in *The Black Brook*, his unchallengeable art lifted the simple incident up into the realms where only the highest lyrical art can live—lyrical because the notes cannot be separated from the song itself. In his picture *The Hermit*, the achievement seemed again of a miraculous order, and his other landscape seemed to have some of the delightful inconsequence of the now famous *Cashmere* of this year's Academy. *An Old Barn, Gloucestershire*, by Lily Blatherwick (Mrs. Hartrick), was a landscape fine in treatment. Appreciation was shown of the value of such a note

of colour as a red cart, without in the least vamping that note to the destruction of the dignity of all the picture, as happens with nine artists out of ten when accident or nature springs as a surprise some delightful touch of contrast before their eyes. The exhibition contained many smaller panels which reflected considerable knowledge of effects that are artistically worth attaining—notably such a one as Miss Alice Farmer's *White Perambulator*, or Mrs. Evelyn Cheston's beautiful little still-life group *Glass and Pottery*, or the fantastic little still-life *The God and some Mortals*, by Mr. C. Maresco Pearce.

Mr. John has striven very hard not to hamper the expression of his thoughts or their freedom by anything generally accepted, but already a disciple, Mr. Henry Lamb, accepts all Mr. John's innovations as traditions—and in his *Portrait* adds a



"A FAMILY GROUP" (OIL)

BY WILLIAM ROTHENSTEIN

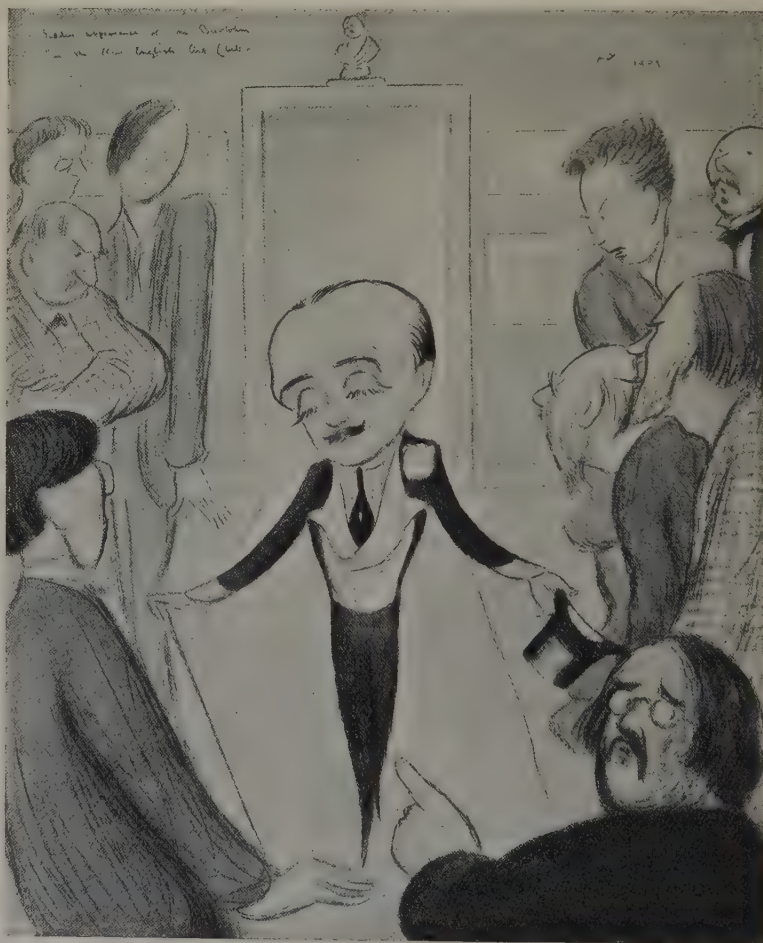
The New English Art Club

few of his own in the matter of colours, giving the once despised magenta a place of honour. The mere mention of magenta and green together would probably have brought the life of Whistler to an end, had anyone had the temerity to mention them before him. He pushed harmony to such conclusions, that for the present perhaps we can advance no further, but the situation is not saved by such a shock as Mr. Lamb prepared us in the other way. There was much however that was really decorative and not untrue in effect in the green-haired children of this painter's *Under the Cliff*—an effect discovered of impressionism and adapted to the ends of design. Design is a matter of feeling and of course it is a mistake to think that it does not admit of the most naturalistic effects. Of Mr. John's own works in this exhibition, he has in power of painting never surpassed his portrait of Mr. William Nicholson. Too much is involved for us to attempt here criticism of his other significant canvas, *The Way down to the Sea*. We have still to mention Mr. Orpen's *Dead Ptarmigan*, a canvas in which it would seem his art has allowed itself a canter after intense painting in carrying the interior problem to the point he carries it.

Before passing to the water-colour and black-and-white room we should not forget to dwell a minute on Mr. Chowne's flower pieces, which in *Violas* and *Anemones* showed more beautiful mastery on the artist's part than ever. Flowers we had in vases like these in many interior pictures in the gallery; there they became part of a scene, hinting at their own life without asserting it inartistically. Here they stood for their portraits, getting from Mr. Chowne just the intimate sympathy which is claimed. *The Alhambra*, by Mr. Spencer F. Gore; *Early Spring—Grasse*, by Mr.

Alfred Hayward; *Willows*, by Miss Florence E. Wollard; *Nasturtiums*, by Miss M. Hewett, are other works calling for comment by younger exhibitors. Mr. David Muirhead was well represented by *The Church in the Fens*; Mr. W. G. von Glehn, by *The Old Elm, Colne Valley*; Mr. F. Mayor by *Market Place, Montreuil*; Mr. Bernhard Sickert by a beautiful interpretation of a snow scene.

Other canvases which we are not able to touch upon at any length now were the *Flowers* of Mr. Mark Fisher, and his landscapes, *Pasturage*, *Coming from Market* and the *Tilled Field*, and Mr. W. Rothenstein's portraits, *The Rt. Hon. Charles Booth* and *Mrs. Charles Booth*. Like *A Family Group*, these last are interiors, and the same qualities are pre-eminent in all three paintings, but perhaps it is in the one of Mr. Booth that an endeavour to command all the truths of relative values and at



"SUDDEN APPEARANCE OF MR. BEERBOHM IN THE NEW ENGLISH ART CLUB"
BY MAX BEERBOHM

The New English Art Club



"THE FERRY" (OIL)

BY AMBROSE MCEVOY

the same time the beauty of contrasted local colours is most noticeable. Yet far before this portrait we should prefer that of Mrs. Booth, which has all the simplicity and dignity that the inclusive scheme of local colours does not admit of. In our opinion the portrait of Mrs. Booth must rank among the finest achievements of modern portraiture. Some defiance of the traditions of portraiture goes with Mr. Rothenstein's other schemes, and we are, perhaps, led to gather from a study of them that there are certain traditions which cannot be defied—which seem based, if all unconsciously, upon some of the simplest laws of natural vision. When we are absorbed in a personality to the extent which a portrait presumes, we cannot possibly be making a draper-like comparison between the shades of tablecloths and curtains. No, the simpler scheme in the lady's portrait more nearly accords with the view that is taken by the normal vision; only the colour that is near the figure catching the eye which otherwise is forgetful of everything but a gracious presence.

The water-colour and black-and-white section seemed to have burst forth this year with unusual

energy. For one thing it had the benefit of rooms to itself, and the sudden appearance of Mr. Max Beerbohm with over a dozen full-sized caricatures made a difference to the walls. Upon this we might say official recognition of Mr. Beerbohm's art, the art world is the subject for congratulation as much as Mr. Beerbohm. Apart altogether from the merits of his satire, his line has qualities which are to be recognised among the best black-and-white art of the day, though we may regret that in such a caricature as *Triennial Negotiations between Mr. Heinemann and Mr. Hall Caine*, there is something quite repulsive in Mr. Beerbohm's convention for an eye, and that his grasp of form in the round often belies that appreciation of the grace of life which he has made clear to us as his own in literature.

Mr. Walter Sickert contributed several drawings this year to the black-and-white room, and this was a notable thing in itself. Some of the most interesting figure drawings were sent by Mr. Albert Rothenstein, such for instance as his *Arabella*, *Firelight Study*, and *Souvenir of Covent Garden*. In this department a fine *Study in Colour* well

The New English Art Club



"DUFTON PIKE AND CROSS FELL: MORNING" (OIL)

BY PROF. C. J. HOLMES



"CHICHESTER CATHEDRAL" (WATER-COLOUR)

BY A. W. RICH

Lithographs and Etchings by J. L. Forain

represented Mr. A. E. John, but especially was one of his pencil drawings to be studied for the sake of seeing what knowledge one single line can contain running instinctively without correction down the back of a figure. Miss Edna Clarke Hall's drawings always discover an artist through and through. Mr. W. van Hasselt's *Gipsy Girl* was among the very best things in these rooms. The *Cathedral, Burgos* by Mr. Gerald Summers, the *Valley of Arques* by Mr. W. W. Russell, *Mentone Town* by Mr. C. M. Pearce, *Richmond Bridge* by Mr. W. Kneen, come back to our mind, as does Mr. W. Dadd's *The North Country*, with sunlight giving an illusory charm to a sordid district of brick. Mr. A. W. Rich's water-colours were more supreme in his way than ever, his *Chichester Cathedral*, *Millmead near Guildford*, and *Plumpton Place* being especially notable. This year he has avoided the sweetness of tint that has on occasion detracted from the dignity of his colour. A delightful monotype, *Cloudy Weather*, was the work of Mr. A. H. Fulwood. And we welcomed the appearance of Mr. Joseph Crawhall's perfect drawings upon the New English Art Club walls. T. M. W.

SOME ETCHINGS AND LITHOGRAPHS BY J. L. FORAIN. BY PROF. DR. HANS W. SINGER.

A LARGE number of the artists who supply the comic papers of Paris with humorous designs have chosen to strike that popular note which delights in an extravagant—boisterous, it might be called—style of caricature. The black-and-white convention of men like the late Emmanuel Poiré (well known by his *nom de guerre* "Caran d'Ache") depends upon eccentricity for its effect. The absurdity and the contortions of the pen, as it

were, are what excite laughter. Great is the contrast between their broad farce and the refined, esoteric wit of the other school, at the head of which Forain may justly be placed. Their work has no tag upon it; its humour does not lie upon the surface. Whereas the one class aim at amusement upon a broadly popular basis only, the other are perforce at once satirists. Caran d'Ache published drawings, sets of drawings, indeed whole albums, without any letterpress at all; but Forain's design is, taken by itself, almost always a torso, not to be properly appreciated without the accompanying text. This is generally felt to be true, and consequently people have always been particularly interested in discovering what relationship exists between drawing and letterpress in Forain's work, whether he illustrates other people's flashes of wit, or whether they adapt texts to his designs, or, if he is the author of both, whether he first conceives the picture or the words.

Forain himself explained the genesis of his



"AUPRÈS DU MALADE" (LITHOGRAPH)

BY J. L. FORAIN

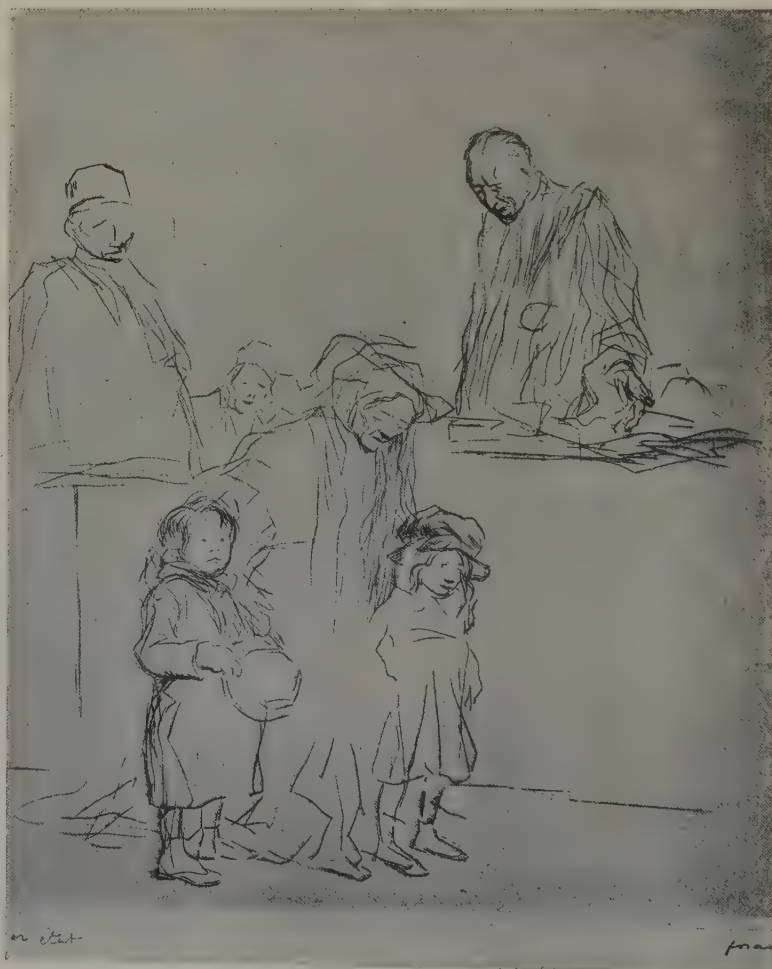
Lithographs and Etchings by J. L. Forain

work, upon interrogation, some years ago to an interviewer—one of the few who were fortunate enough to overcome all obstacles and penetrate the privacy of this master (for, like many other great delineators of public life, he presents the anomaly of himself shunning publicity). Having once formed some general notion, Forain, it would appear, is the true artist in so far as an experience of the eye and not of the governing mind is the primary thing with him. Some situation that he has seen furnishes the impetus to his work. In the course of elaborating the design, and while he is handling his figures and groups—sometimes, indeed, only after he has quite finished with them—does the pass of wit or the caustic remark which they are destined to illustrate occur to him. As he quaintly puts it: "I question them, and they tell me."

His literary note is one of a modern Democritus, a scoffer of the foibles of modern civilisation. The moral key-note is one of irreverence, as has been justly pointed out. He likes above all to expose the undercurrent of ridiculous fallacy and insincerity in all the conventionalities of our daily life, which personal interest, empty authority and disingenuous cowardice take so much trouble to keep up. His satire is all the more pungent because of its restriction to innuendo. He never lashes openly, never speaks out the word itself, but always disposes text and drawing like two converging lines which stop shortly before their point of meeting, but which indicate it with such clearness that no one can fail to hit upon the word or thought that Forain himself refrains from uttering.

The same sort of reticence is a distinguishing characteristic of Forain's artistic mood. It is a modern conviction that

the very soul of black-and-white art is elimination. How wonderfully various are the possibilities of putting this theory into practice! Forain's choice of method is one of the most fascinating. He never elaborates either form or tonality; he rests satisfied with suggesting. Since the times have become awake to the truth of the theory, many a man has supposed that putting it into practice were an easy thing, and he "leaves out" gaily and inconsiderately. But this fragmentary presentation of nature is not convincing, and much of the work that parades a certain bold, unmeaning sketchiness falls below the standard of the stenciller. It requires the keenest artistic feeling to know exactly when you have to stop in the process of reducing the multiplicity of nature to simple forms, in the process of discarding superficial traits and retaining only the essential ones of the figure you depict. For elimination is



"TÉMOINS AU PRÉTOIRE" (ETCHING)

BY J. L. FORAIN



"LE PRISONNIER ET SON ENFANT."
FROM THE ETCHING BY J. L. FORAIN

Lithographs and Etchings by J. L. Forain

only half the game; selection makes up the rest. The sureness with which Forain stops just upon the border-line proves his genius. However unrealistic his line may have become, it has never been pushed beyond the point where it remains intensely suggestive on to the decline where it falls into meaning and spiritless trifling.

If this justly sets forth the visible shape of Forain's art, its contents may be summed up as a never-flagging study of expression. At bottom of all that he creates there lies the desire to make his figures betray their thoughts without speaking. With the acute observation of a dumb man he has entered upon the study of mimicry, gesticulation, facial expression and that other no less telling kind of expression which depends upon our general bearing, upon the way we hold our limbs and body, while we are trying to convey our thoughts and intentions to our neighbours. With the wonderful means at his disposal he passes on the fruits of his studies to us in the form of marvellous designs that grasp all sorts of human expression with an unerring hand.

Most people will have learned to know Forain by the medium of the comic papers, in which his

drawings appear in the shape of mechanical reproductions. Only a comparatively small number of connoisseurs are acquainted with his original lithographs and etchings. By this time he has done a good many of both of these, but the edition is very limited in every case, and there are very few lithographs or etchings of which more than twenty-five copies have been issued. I have become acquainted with them at the Dresden Print Room, the Director of which, Prof. Lehrs, has always been among the very foremost to recognise talent and genius among the living men. It was to be expected that in this Print Room, which possesses the finest collection of *modern* work in public possession, Forain would be conspicuous, and Prof. Lehrs has brought together the splendid collection of the work of Forain (upon whom he is about to publish a study in a Viennese contemporary), from which our illustrations have been made.

Forain's lithographs are perhaps not so much a departure from as a refined improvement upon the drawings in the comic papers, which every one has come across. Monsieur Ch Guérin is upon the point of publishing a catalogue of them, which



"DANS LA LOGE" (LITHOGRAPH)

BY J. L. FORAIN



"LE RETOUR DE L'ENFANT PRODIGE."
FROM THE ETCHING BY J. L. FORAIN.



Lithographs and Etchings by J. L. Forain

is expected to appear before the year is out. Forain has lithographed desultorily for many years. He has reserved for this method of work, subjects that appeal to the experienced connoisseur rather than to the general public. Many among them have very little "story" to tell; they are decidedly "*l'art pour l'art*." Some few themes recur with many variations, such as *The Bath* and the *Cabinet particulier* and *The Strike*. One of the most ravishing designs is the *Déjeuner du Matin*, in which a servant brings breakfast to her mistress in bed. The *Le Tableau de Papa* (p. 196), quite different in execution, is scarcely less captivating. This seems to me one of the happiest instances of Forain's singular power to compass expression. To use a hackneyed phrase, the picture speaks volumes, and, what is more, it liberates at a single stroke ideas within us that it would take pages to jot down. Has ever anybody succeeded better than Forain has with this little girl? Her enthusiasm is genuinely touching without the faintest suggestion of any maudlin sentimentality. The picture is all the more noteworthy since it is seldom, to my knowledge at least, that Forain the

pessimist strikes so sympathetic a chord, full of warmth of feeling, as he has done here.

The etchings, on the other hand, do constitute a new departure in the life-work of our artist. Forain etched, ten or a dozen years ago, a set of small plates. They might well be missed, and seem to say that at that time the style of work did not appeal to him. Lately, however, he has taken up etching once more, and this time in quite a different spirit. His new plates are large, and all of them important; in fact they disclose new powers which he has not heretofore developed.

As far as their style goes, they are not all uniform. Occasionally he betrays a keen sense of the beauty of his material, as, for example, in *La Traite des Blanches*, which brings out the special characteristics of dry-point admirably. At other times—for example, in the *Mlle. Mère*—he adopts a powerful breadth of line. Some of the soft ground etchings recall to mind Daumier, and other plates are conceived in the grand spirit of Legros and Millet. The nude girl seated upon a bed (p. 198) tends to purity of outline and surer draughtsmanship only. Then again he broaches the problem of



"AUX FOLIES BERGÈRES" (LITHOGRAPH)

BY J. L. FORAIN



"LE TABLEAU DE PAPA." FROM
THE LITHOGRAPH BY J. L. FORAIN



"L'ENFANT PRODIGUE"
BY J. L. FORAIN

Recent Designs in Domestic Architecture



"FEMME NUE" (ETCHING)

BY J. L. FORAIN

balancing his blacks against his whites, as in his *Prodigal Son* plates (pp. 193, 197). The majority of the plates display a certain super-nervousness of line. They look as if the rapidity of execution had been immense. I imagine that when Forain does eventually come to elaborate his own proper style, which, as this diversity of attempts shows, he has not yet attained, it will be this nervous line that he will cultivate and probably temper, for it seems to me to lack simplicity, occasionally, at present.

For the present, however, his attentions are not directed that way; they are rather engrossed by the same pursuit after mastery of expression. And they are full of superb instances of such mastery having been compassed, as even our reduced illustrations will show. One of his favourite topics, the same that he has discussed already time and again in drawings for the magazines, are scenes

at the law courts. The plate of the *Témoins au Pretoire* (p. 190) is replete with the finest observation. The old woman has the harassed look of one who has given evidence against kith and kin. There is a marvellous twinge of inborn coquetry in the furtive glance that the little girl shoots at us, and the boy in his look of surprise mingled with self-consciousness has plainly for the first time in his life been hoisted to a position of importance, which, however small it may have been, was still in no wise the result of his own deserts. *Le Prisonnier et son Enfant* is perhaps the finest of all the plates. The besotted expression of the prisoner, debased and corrupted from birth, a true specimen of a degenerated race, surpasses anything of the kind I have seen. The presentation of his little child by its young mother is a most powerful moment in the *comédie humaine*, at a moment where that *comédie* becomes singularly tragic. H. W. S.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE illustrations which have appeared under this heading in our recent issues have almost without exception been those of English houses; but on this occasion, by way of variation, we give some examples of houses and interiors designed by a firm of German architects, Messrs. Runge and Scotland, of Bremen, whom many of our readers may remember as the designers of some luxurious cabins on the North



DR. VASSMER'S COUNTRY HOUSE : GARDEN VIEW

RUNGE & SCOTLAND, ARCHITECTS, BREMEN

Recent Designs in Domestic Architecture



DR. VASSMER'S COUNTRY HOUSE : MAIN ENTRANCE

RUNGE & SCOTLAND, ARCHITECTS, BREMEN

German Lloyd steamship "Kronprinzessin Cecilie," which were illustrated in *THE STUDIO* for December, 1907 (pp. 238-240). Apropos of the work of these architects in relation to domestic architecture generally, and specifically in regard to the designs now illustrated, we quote the remarks of one of our German correspondents.

Two factors (he says) have played an important part in the recent evolution of country-house architecture in Germany; first, much attention has been paid to the traditional style and methods of building peculiar to a particular district, and secondly, there has been a more general recognition of the principle that between a house and its physical environment there should always exist as much congruity as possible. It is generally recognised, for instance, that it would be a gross perversion of architectural propriety to build a Swiss chalet in one of the flat expanses of Northern

Europe, or to transplant the style of a peasant cottage of Lower Saxony to the Bavarian highlands.



GROUND FLOOR PLAN OF THE ABOVE

Recent Designs in Domestic Architecture



THE ARCHITECTS' STUDIO HOUSE: RUNGE & SCOTLAND, ARCHITECTS



A CORNER OF THE DRAWING-ROOM IN THE ABOVE

At the same time the architect of the modern school holds that it is altogether inconsistent with the conditions of life at the present day to build houses in the style of these peasant dwellings for the strenuous city worker in need of relaxation. These may answer very well for a temporary abode during the summer, but the country house which the townsman wants nowadays differs both from this peasant house and from the pseudocastle which the wealthy merchant used not so long ago to be fond of erecting in emulation of the landed aristocracy. The tendency is to place considerations of utility in the foreground and to ignore, or at all events to assign a subordinate place to, the picturesque character of the elevation.

Messrs. Runge and Scotland have from the first pursued a middle course. While they have in the planning of the houses designed by them sought to satisfy the craving of the hard-worked city man for rest, light and air, they were led by their own predilection for the creations of peasant art which the dwellings of Lower Saxony offered them in rich abundance, to turn to account such useful and attractive features as they could discover therein. The elongated ground-plan, permitting of a favourable arrangement of the rooms in regard to sunshine, the picturesque sloping roof, the large windows made up of numerous small panes, are elements derived from the architecture of Lower Saxony, and the houses in which they are introduced have the appearance of springing from the soil and consequently accord well with the surrounding landscape.

The inhabitants of Bremen have, through the close commercial intercourse which the town has long enjoyed with England, learned to appreciate the advantages of separate dwellings, and in fact preference has for centuries been shown here for this mode of living. Messrs. Runge and Scotland therefore found in this locality a favourable field for their activity. The numerous commissions which were entrusted to them in the course of a comparatively brief period, brought them face to face with a succession of novel problems, the solution of which afforded them an opportunity of displaying their skill by reconciling the practical needs of daily life with the ideal requirements of the present age. Amongst their more recent achievements, the house which they themselves occupy as a private residence and atelier (two

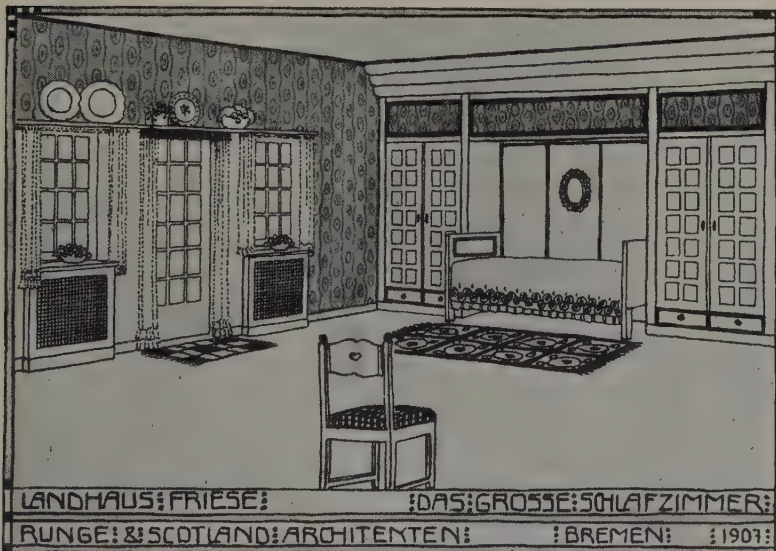
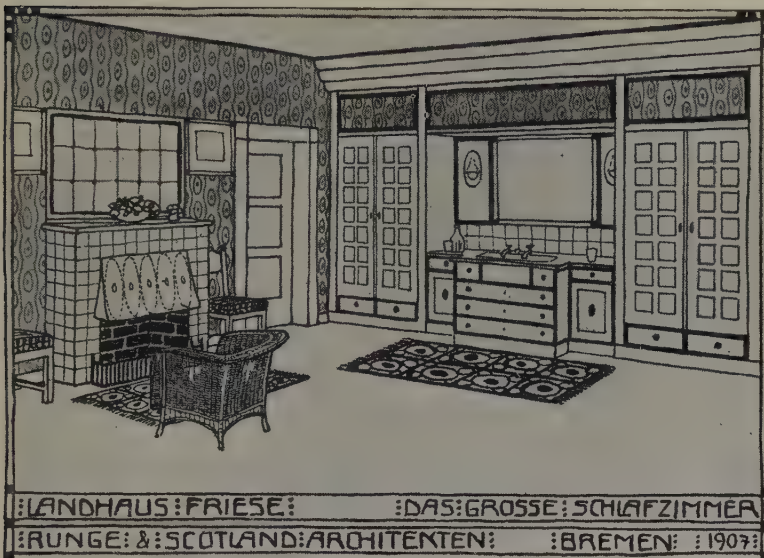
Recent Designs in Domestic Architecture

illustrations of which are here given), and especially the two country houses designed for Dr. Vassmer and Herr Friese, both of them admirably exemplifying the combination of practicability with æsthetic qualities, have made their name known among wider circles.

The accompanying illustrations of the "Landhaus Vassmer" show that the architects appreciate the beauty of quiet nooks, such as the loggia over the main entrance and the veranda and terrace outside the dining-room on the garden side. The white of the external walls combines with the

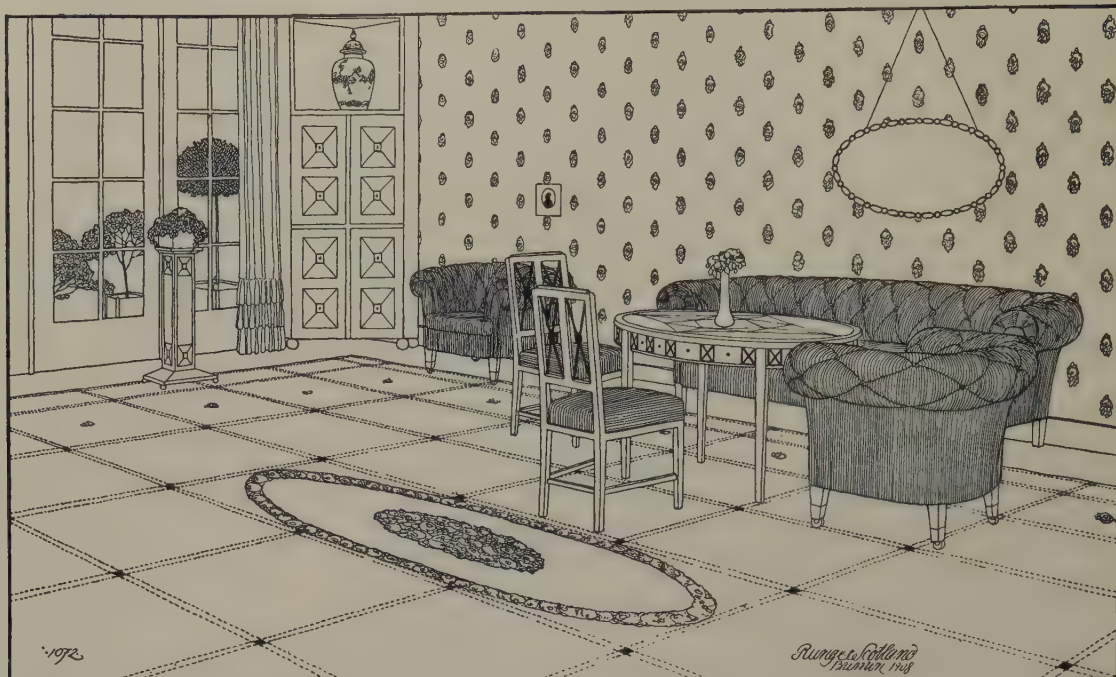
red-tiled roof and broad expanse of green turf to impart an aspect of cheerfulness to this house. The plan (page 199) reveals a thoughtful distribution of the apartments. As will be seen, the entrance divides off the domestic offices from the family apartments; the latter consisting of a hall, through which are reached the living-room (*Wohnzimmer*), the dining-room (*Speisezimmer*), measuring approximately 23 ft. by 15 ft., and leading out of this the children's day nursery. On the other side of the dining-room is a servery communicating with the kitchen, beyond which is

the larder, the remaining offices being a wash-room with direct access to the garden, and an ironing-room. From the house which Messrs. Runge and Scotland have designed for Herr Friese, we give two illustrations of the principal bedroom, reproduced from drawings made by the architects. On each of the two shorter sides of the room are a pair of fixed wardrobes or cupboards, with drawer at the bottom of each, and between them are recesses respectively intended for the bed and the washstand. That the practical considerations which so largely influence their designs do not exclude a feeling for decorative effect is amply demonstrated both in the design of this bedroom and in that of the living-room, illustrated on p. 202, in which elegance and comfort are aptly blended. Here there are unmistakable reminiscences of the best Empire form, but it is in their shrewd blending of old and new, combined with a cultivated taste which does not shrink from utilising conventional motives, but



PRINCIPAL BEDROOM IN A COUNTRY HOUSE
DESIGNED BY RUNGE & SCOTLAND, ARCHITECTS

The Exhibition of Swedish Applied Art at Stockholm



LIVING-ROOM

DESIGNED BY RUNGE & SCOTLAND, ARCHITECTS

merely shuns what is trivial, that the chief strength of these architects lies.

the arts and the crafts, and never more so than during the last few years.

THE EXHIBITION OF SWEDISH APPLIED ART AT STOCKHOLM. BY GEORG BRÖCHNER.

ALTHOUGH the Swedes as a nation are perhaps the oldest in Europe, having for some five thousand years held possession of the land they were always proud to call their own, and although their history teems with records of doughty deeds and brilliant exploits through many centuries, they are yet a people which in youthful and vigorous energy and pregnant enthusiasm will vie with any—a fact which is constantly being made manifest within the different fields of human work and enterprise, amongst them especially



HAUTE-LISSE TAPESTRY "VERDURE" DESIGNED BY ALFRED WALLANDER
WOVEN BY ELIN PERSON



GOBELIN REPRESENTING A FUNERAL AT LEKSAND,
DALECARLIA, SWEDEN. DESIGNED BY FERDINAND AND
ANNA BOBERG. EXECUTED BY NORDISKA KOMPANIET.



The Exhibition of Swedish Applied Art at Stockholm



HAUTE-LISSE TAPESTRY: "VENUS AND THE WATER-SPRITE"

EXECUTED BY "HANDARBETET'S VÄNNER," STOCKHOLM

DESIGNED BY CARL LARSSON

The subject of this article is one instance amongst many bearing out what I have just said. It would seem rather a venturesome undertaking to hold a large and costly exhibition solely intended for Swedish applied art and art-industry; but the result has, in the happiest manner, proved the soundness of the idea, which, in the first instance, emanated from Dr. E. G. Folcker, who, as he himself modestly says, cast the small grain of mustard seed which grew into the big tree.

The one man, however, to whom the exhibition owes more than to any other, is the famous architect, Mr. Ferdinand Boberg. Not only has he conceived and worked out in detail the whole of the charming and original exhibition buildings—admirable in their plan as they are singularly picturesque in their aspect—but to him is also due the credit of having designed scores of exhibits—furniture and hangings, metal-work and glass, including some of the most striking and most meritorious items shown. True, Mr. Boberg laboured under favourable conditions: the site simply perfect, in a lovely old park on the brink of the waterway to Stockholm, the power

to do virtually what he pleased, and behind him a host of helpful and responsive friends. Boberg's art is to be recognised in the bold contours of several of the structures, in the restful expanses of unbroken wall, in the quaint and charming courtyards, and more especially in the decorative devices and ornamental *motifs* in which his artistic personality perhaps finds its happiest and most characteristic expression.

So much for the buildings, an exquisite little white city within the great setting of magnificent old trees. Whilst colour is thus banished from the exterior, it abounds within, more particularly, as might be expected, in the textile sections, which must be counted amongst the exhibition's greatest attractions, also on account of the fact that they, to a great extent, are the outcome of two distinct national movements, now, in a way, running parallel, viz., an old craft of peasant weaving, lace-making and needlework, and an entirely modern departure of great artistic merit, both, however, essentially Swedish and brought to such high degree of perfection that they may safely challenge comparison with all comers.

The Exhibition of Swedish Applied Art at Stockholm

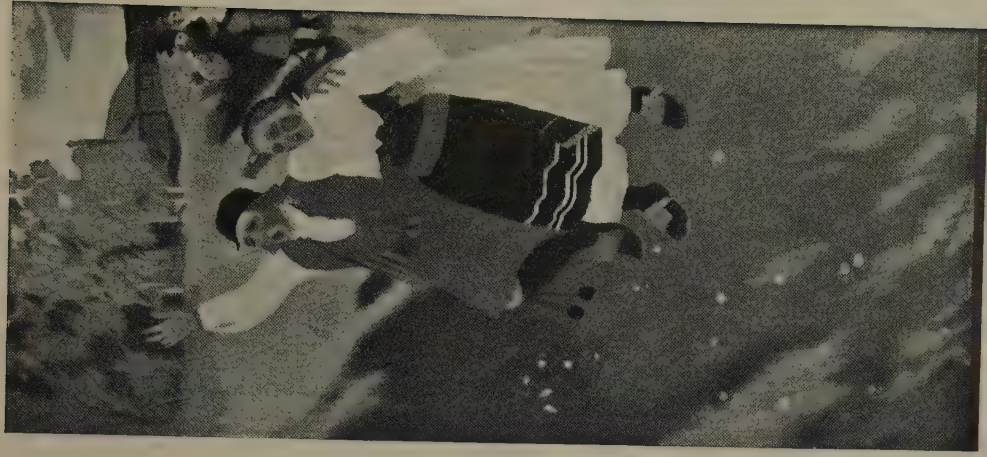
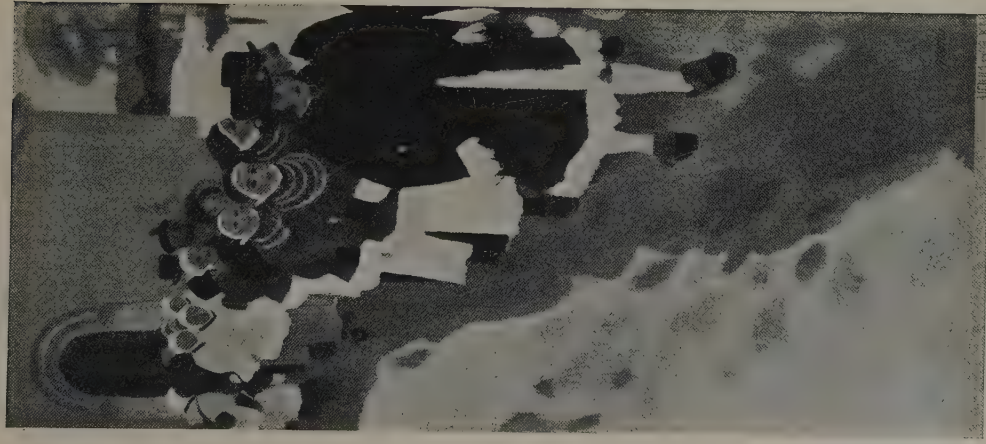
Foremost amongst the several concerns which have taken up modern artistic textile work, and which have the aid of some of Sweden's most famous painters, stands the organisation known as "Handarbetet's Vänner" (the Friends of Handiwork), to which I have more than once had occasion to refer in the pages of *THE STUDIO*. It is a self-contained and state-subsidized institution, which is being worked on strictly artistic and disinterested lines, and is instrumental in the making of a vast quantity of charming textile work, from large and costly "Gobelins" to small cushions and bags, all designed by able craftsmen and artists and worked under the supervision of the "Handarbetet's Vänner" by a large number of lady workers, who thus find a pleasant and suitable occupation.

Handarbetet's Vänner, of which Mlle. Carin Wästberg is now the artistic leader, have three or four charming interiors at the exhibition, foremost amongst which is a large room arranged as a chapel with several altars, decked with altar cloths and antependiums of great beauty. The Swedish Church, like the English, has retained its ancient equipment of sundry sets of altar cloths, etc., according to the seasons of the Church, and especially of late years a great impetus has been given to this kind of work. In Swedish homes, too, the craving for beauty has grown with leaps and bounds during the last decade, and a sense that even the most commonplace article of use may be endowed with a simple beauty of its own, is asserting itself more and more. Cause and effect often overlap each other, and "Handarbetet's Vänner"

have undoubtedly done much to foster that craving for beauty, which it has now become their business to satisfy. It is unfortunately impossible to enumerate, let alone describe in detail, even the more important work in the Handarbetet's Vänner exhibition, which comprises considerably more than a hundred items. Suffice it to mention the names of some of the artists who are represented here. Amongst the ladies there are Mlle. Maria Sjöström, Mlle. Maria Adelberg, Mlle. Maria Andersson, the artistic leader Mlle. Wästberg and several others, and amongst the men



HAUTE-LISSE TAPESTRY DESIGNED BY GUNNAR WENNERBERG
EXECUTED BY THE "LICIAM," STOCKHOLM



SCREEN PANELS, REPRESENTING DALECARLIAN
SCENES. DESIGNED BY ANDERS ZORN. EXECUTED IN
HAUTE-LISSE TAPESTRY BY THE "LICUUM," STOCKHOLM

The Exhibition of Swedish Applied Art at Stockholm



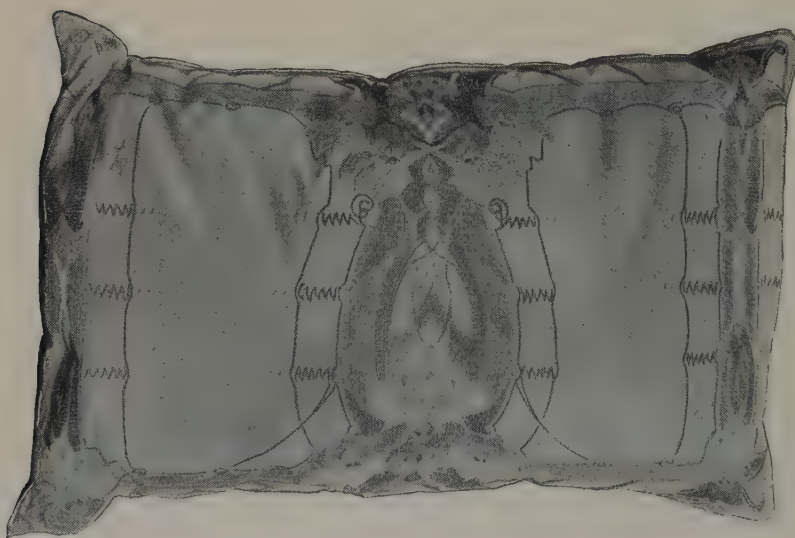
SILK EMBROIDERED CUSHION
DESIGNED BY EVA JANCKE BJÖRK
EXECUTED BY THE "LICIAM," STOCKHOLM

such eminent artists as Carl Larsson, Ferdinand Boberg, Gunnar Hallström, etc. Carl Larsson is represented by an important *haute-lisse* tapestry, *Venus and the Water-Sprite* (p. 205), a typical work of its famous and eminently popular designer, the head and the hands of the fair goddess, more especially, being possessed of that subtle Larssonian grace so entirely his own. The figure itself is perhaps not quite so interesting, but otherwise this Gobelin is deserving of loud praise.

I used to look upon England as being far



SILK EMBROIDERED CUSHION COVER
DESIGNED BY ASTRED WESSLAU HJÖRT
EXECUTED BY THE "LICIAM," STOCKHOLM



SILK CUSHION EMBROIDERED IN VARIOUS COLOURS ON GREY GROUND
DESIGNED BY SIGNE ASPLIN. EXECUTED BY NORDISKA KOMPANIET

ahead of any other country in the matter of colour, but it must be admitted that some of Sweden's textile artists have attained to such admirable results that they in any case have become formidable rivals. The study and production of vegetable colours has become quite an art by itself, and one sees, in modern Swedish work, blendings and constellations essentially new and extremely beautiful, harmonies in blue or purple, or even such

sombre colours as grey and brown. The exhibition of the Handarbetet's Vänner abounds in examples of this craft, and also contains specimens of novel and modified weaving methods, upon which it would be tempting to enlarge.

Miss Agnes Branting, who some years ago gave up the management of Handarbetet's Vänner in order to start the "Licium" an establishment originally intended more especially for church work, but which soon, however, grew into a more

The Exhibition of Swedish Applied Art at Stockholm

comprehensive affair, is probably the greatest authority in Sweden in the matter of artistic textile work, ancient and modern alike, and she has published several very able essays on these subjects. The "Licism" section at the exhibition has a number of exquisite specimens both of church work and other kinds—hangings, banners, etc. Of special interest is a three-winged Gobelin, representing scenes from Dalecarlia, designed by Sweden's most famous painter, Anders Zorn, himself a true Dalecarlian, and his aged mother is depicted as one of the peasant women leaving the church. The weaving is done in the old Gobelin manner, but the subjects and the colours are treated in a more realistic style than is generally the case with textile work, and the result is most effective. There are also large, decorative hangings by other prominent artists, amongst them Gunnar Wennerberg, and some magnificent antependiums intended for

Swedish cathedrals—altogether a perfect collection of artistic textile work, of which Miss Branting and her fellow-worker, Mrs. Börjeson have every reason to be proud.

The most important and, when all is said and done, the best textile exhibit, however, is the large Gobelin, of which a coloured reproduction accompanies this article. Designed by Mr. and Mrs. Ferdinand Boberg, and woven at the atelier of the Nordiska Company, this, too, represents a scene from Dalecarlia (Mr. Boberg likewise hails from this historic province)—a funeral at Leksand, a subject which has been made to admirably answer its purpose, and which, in itself, is a singularly picturesque function, owing to the quaint and striking national dresses worn by the peasantry, one of the mourning garments, for instance, being a large bright yellow apron. Mr. and Mrs. Boberg have, in spite of the actuality of the scene depicted,



ANTEPENDIUM FOR ST. SOPHIA'S CHURCH, STOCKHOLM, DESIGNED BY AGNES SKOGMAN-SUTTHOFF
EXECUTED BY "HANDARBETET'S VÄNNER," STOCKHOLM

The Exhibition of Swedish Applied Art at Stockholm

wished to maintain the character of the Gobelin proper, and with this end in view the colours have been somewhat mellowed and toned down with exceeding skill. I am inclined to think that this Boberg Gobelin, which I understand is only the first of a series—all having for their subjects Dalecarlian scenes—can claim its place in the very front rank of modern Gobelins.

In the same room as this Boberg tapestry are also to be found several pieces of furniture, exhibited by the same company and designed by Boberg, including an elaborate—almost too elaborate—cabinet in black wood, the inside with inlaid work in diverse colours. Altogether some of the designers of furniture appear to be rather too much given to the application of colour, even in such heavy pieces, that hardly call for ornamentation of this nature. Nordiska Kompaniet is also showing several interiors equipped with furniture designed by Mr. Blomberg, an architect who has a fine sense of line and proportion, and thoroughly understands how to turn the different kinds and

colours of wood to the best possible account. Birch has of late years become a popular medium, both in Sweden and Denmark, and its satin-like surface, which admits of being stained in different tones, is often productive of most excellent results. The Nordiska Kompaniet are likewise exhibiting a quantity of metal work, beaten and wrought, by able artists.

Mr. Alfred Wallander, who is the artistic leader both of the large Rörstrand porcelain works and of the Giobel Art Slöjd concern, is represented by numerous exhibits—textiles, furniture, china, etc., including furniture for the library and the smoking room, in polished birch, and possessed of a very attractive, simple and self-contained style, rugs, curtains, cushions, chandelier, and more especially a large *haute-lisse* Gobelin, *Verdure* (p. 202), all combining to make the Wallander interiors some of the most taking in the exhibition. The Gobelin, old-time in design, is rich in its colouring and very decorative.

Essentially modern and altogether original are a



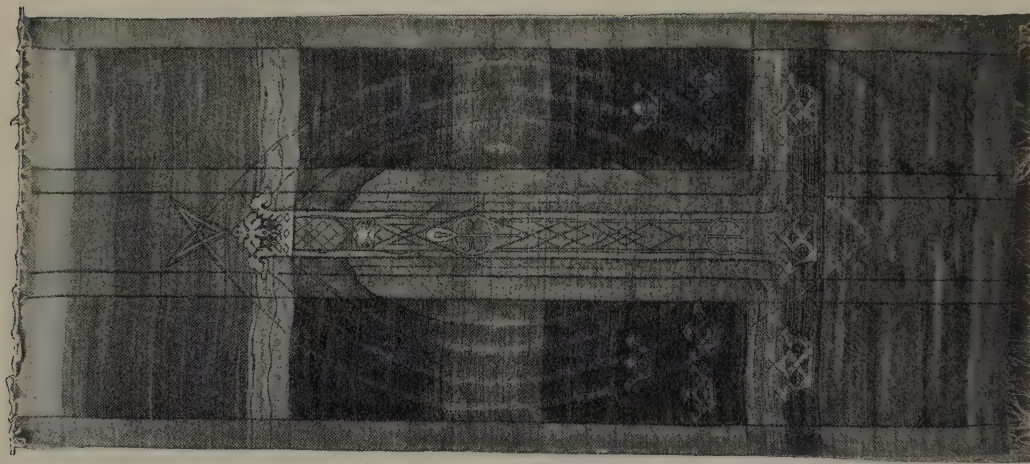
ANTEPENDIUM EMBROIDERED IN SILK AND GOLD. DESIGNED BY SÖFIE GISBERG
EXECUTED BY THE "LICIUM," STOCKHOLM



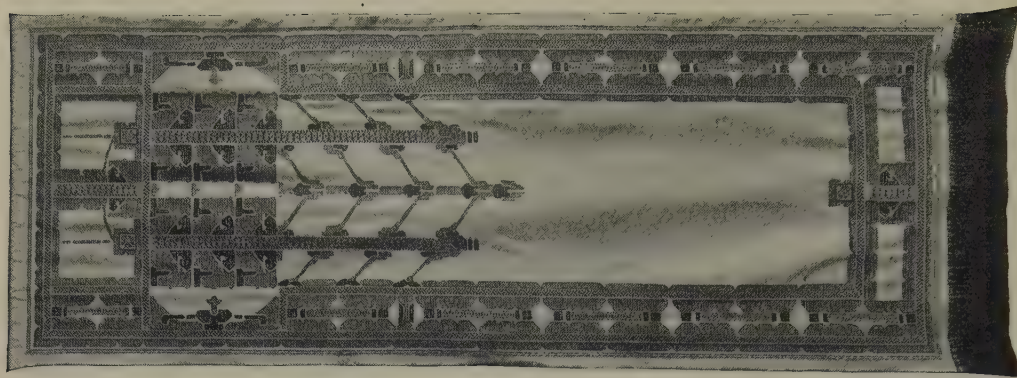
ANTEPENDIUM, ETC., DESIGNED BY HILDA
STARCK AND EXECUTED IN "POINT PLAT"
BY NORDISKA KOMPANIET, STOCKHOLM



PORTIÈRE
DESIGNED BY CARIN WÄSTBERG AND
EXECUTED BY "HANDARBETET'S VÄNNER"



PORTIÈRE
DESIGNED BY MARIA SJÖSTROM AND
EXECUTED BY "HANDARBETET'S VÄNNER"



PORTIÈRE
DESIGNED BY ASTRID WESSLAU HJORT
EXECUTED BY THE "LICUM," STOCKHOLM

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series of six *haute-lisse* hangings designed by the eminent painter, Gustaf Fjästad, and in many respects reminding one of his works in oils. They are naturalistic representations of such scenes as *Running Water*, *A Winter's Night*, *Thaw*, etc., highly effective in their way, and exceedingly clever — no other artist probably depicts such nature's moods with anything approaching Fjästad's talent — still, some good judges have taken exception to this application of their revered *haute-lisse*. Fjästad also has some heavy furniture in carved pine, like his hangings, extremely personal, and possessing a quaint, rustic, and robust decorative effect.



DINING-ROOM IN MODERNIZED KELTISH-NORTHERN^N STYLE
DESIGNED BY CARL JONSSON AND EXECUTED BY C. E. JONSSON

On a smaller scale than those hitherto mentioned, but still very charming, is a collection of textile



DINING-ROOM FURNITURE IN POLISHED INLAID MAHOGANY
EXECUTED BY NORDISKA MÖBLERINGS AKTIEBOLAGET, STOCKHOLM

DESIGNED BY R. ÖSTMAN, ARCHITECT

The Exhibition of Swedish Applied Art at Stockholm

work arranged by the "Bikupan" (the Beehive), and which contains many articles of considerable merit. (See illustration below.)

The old crafts of weaving, lace-making, knitting, etc., general amongst the peasantry in days gone by, still prevail in many parts of the country, and have of later years again grown in favour, and that at a rapid rate, in several provinces. Societies for the advancement of this home industry have been formed in many parishes, and are receiving the aid of able artists and others interested in the movement. Some of the Dalecarlian parishes, such as Leksand, Rättvik, Feoda and Mora, are particularly to the fore, and their rooms at the exhibition are most attractive. Weavings, more or less elaborate, but mostly gay with bright colours, red and yellow, blue and green, lace caps in many colours and patterns, embroidered pouches, woollen gloves bedecked with many-coloured flowers, linen work, furs and leather specially treated to suit the local fashion, cleverly hammered and twisted ironwork, baskets and wooden wares, crowd these rural show-

rooms, which are among the most interesting at the exhibition. Volumes could be and, as a matter of fact, have been written about this multifarious outcome of "home slöjd," and many of the articles produced, especially the weavings, are constantly finding their way into artistic Swedish homes, and generally prove to be of pronounced decorative value. There is an endless variety of patterns, in the ribbons, for instance, which adorn the women's caps; they are probably to be counted by the hundred, each parish in some districts having its own peculiar patterns, which have often been handed down through many centuries. Some parts of the country excel in woollen rugs and hangings, others again in cotton and linen work, white and red or white and green or white and yellow checked or striped. These materials go so admirably with a Swedish wooden villa, which is not timbered of sombre beams as sometimes seen in Norway, but with the boarding gaily painted in various colours, for the Swedes love colour, and colours abound, in nature, in art, and in the national dresses.



COLLECTION OF TEXTILES EXHIBITED BY "BIKUPAN" (THE BEEHIVE)

The Exhibition of Swedish Applied Art at Stockholm



SIDEBOARD IN POLISHED INLAID MAHOGANY
EXECUTED BY NORDISKA MÖBLERINGS AKTIEBOLAGET

DESIGNED BY R. ÖSTMAN

partments and rooms have been provided, with a special view to the individual requirements of the different exhibitors. This is a great boon, above all to the people displaying furniture, most of which is shown so as to form complete interiors. Of such there is a great variety, and on the whole the designers, as well as the makers, deserve much praise. The furniture as a whole lacks, perhaps, some of that stamp of nationalism which is a distinct virtue in so many textile exhibits,

Several villas and cottages, completely furnished, are shown in the exhibition grounds, bearing out what has been said above, and evidencing the high degree of perfection to which this branch of Swedish architecture has been carried. This, too, has, in fact, a touch of the national movement about it, going hand in hand with the endeavours to procure for as many Swedes as possible, peasant and artisan, merchant and artist, an "own home."

Within the limits of an article such as this it would be impossible to deal separately with other groups of exhibits, in almost all of which able craftsmen have been at work. Swedish glass deserves its high repute, and the large Porcelain works, Rörstrand, to which I have already referred, and Gustafsberg, of which Mr. Gunnar Wennerberg, a charming painter, is the artistic leader, are working energetically ahead, although in this field Sweden cannot yet vie with Denmark. The same remark, as far as I could see, applies to the craft of the goldsmith and silversmith; there certainly were many meritorious exhibits, but they have not had in Sweden such an eminently gifted and original draughtsman within this sphere as Denmark had in the late Thorvald Bindesbøll.

The more old-fashioned system of crowding a number of more or less heterogeneous articles into one large hall has been entirely discarded at the Stockholm Exhibition, where a series of smaller com-

although it must be admitted that no outside influences make themselves unduly felt. Much of it is possessed of a certain severe dignity, well dimensioned, and designed to serve the intended practical purpose, and the effect produced



CABINET IN POLISHED INLAID MAHOGANY
DESIGNED BY R. ÖSTMAN, ARCHITECT
EXECUTED BY NORDISKA MÖBLERINGS AKTIEBOLAGET



GUSTAFSBERG POTTERY

DESIGNED BY GUSTAV WENNERBERG

is in many cases restful and harmonious. I should like to draw particular attention to that designed by Mr. R. Östman, the well-known architect, for Nordiska Möblerings Aktiebolaget, including a very handsome set of dining-room furniture, in exceptionally good style, simple in lines but elaborated with inlaid ornamentation. Another striking dining-room, in what is called modernized Keltish-Northern style, has been designed by M. Carl Jonsson (see p. 213).

It is with regret that I bring my somewhat cursory remarks about the exhibition to an end. Before it closes next month it is to be hoped many of THE STUDIO readers may find it convenient to pay a visit to Sweden's beautiful capital and see for themselves to what admirable results the Swedes have attained within this field. The exhibition is under the patronage of the King of Sweden, and His Majesty's youngest brother, Prince Eugen—an eminently talented painter—is Honorary President.

G. B.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The career of the late Mr. E. J. Gregory, R.A., President of the Royal Institute of Painters in Water-Colours, whose death we regret to record as having taken place in the last days of June at the comparatively early age of 59, will be the subject of an article in an early issue of this magazine. Arrangements for such an article were made (with the approval of Mr. Gregory himself) some three or four months back, at a time when there was no reason whatever to suppose that when it appeared it would have to be an obituary notice, for though the distinguished painter was not then in the best of health, there was nothing in his condition foreboding an imminent termination of his life.

At the Leicester Galleries the exhibition of Ford Madox Brown's works was a notable event, plunging

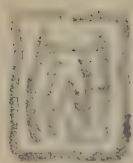


SCULPTURED PANEL FOR GRAND TRUNK RAILWAY COMPANY'S NEW OFFICES, BY ALFRED DRURY, A.R.A.



(The property of Henry Boddington, Esq.)

"WAITING." FROM THE OIL PAINTING
BY FORD MADOX BROWN.



us back into the atmosphere of the romanticism of half a century ago. There was an early "attributed" work, full of beautiful mysterious qualities that the modern student strives to get, but which (if we may assume the work to be his) Madox Brown threw away in favour of the principles of pre-Raphaelitism. These, however unintentionally, excluded mystery, in feeling as well as practice. Abstractly as well as technically the pre-Raphaelites were limited to very few truths, because, in their own words, they pledged themselves to "the whole truth and nothing but the truth," which is rarely possessed about anything. Their narrowed range, however, made possible the concentration which produced such beauty of brooch and watered ribbon, folded baby-lips and hands, such intensity of representation in trifles as is attested in the picture *Waiting*, which we reproduce from the original, kindly placed at our disposal by Mr. Henry Boddington. Such qualities were possible to pre-Raphaelitism alone, and shown by no one more than Madox Brown, the father of pre-Raphaelitism, and, when all is said, perhaps its truest master.

The romantic period of which the Madox Brown exhibition reminded us was revived again with even greater force at the Tennyson Centenary Exhibition at the Fine Art Society's, where the early illustrations of Millais, the pictures by Arthur Hughes and the Rossetti drawings formed, with the small version of Holman Hunt's *Lady of Shalott* and J. W. Waterhouse's large painting of that subject, the chief artistic interests in an exhibition not as rich in them as we should have thought it possible to make it.

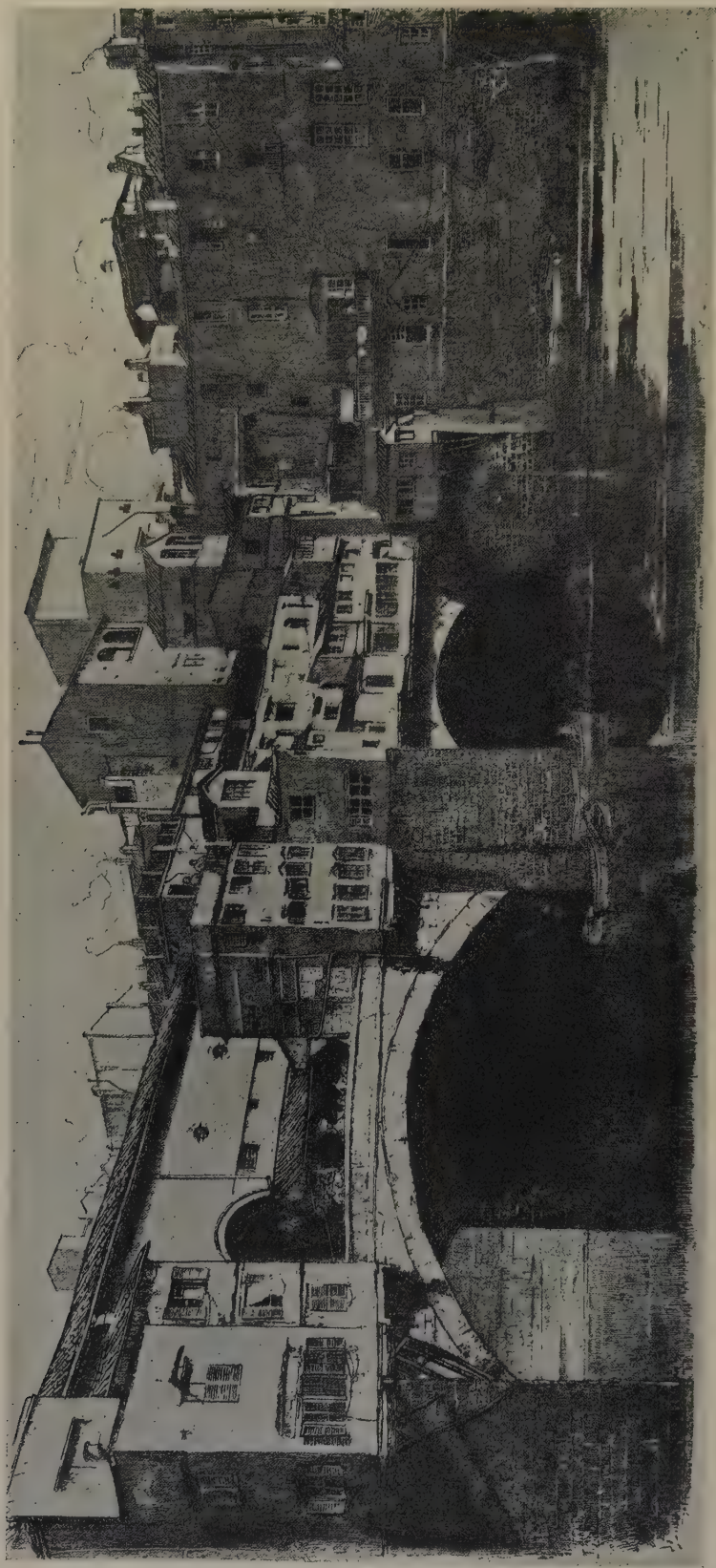
The panel which Mr. Alfred Drury has executed for the front of the new offices of the Grand Trunk Railway in Cockspur Street (the formal inauguration of which took place last month) is certainly one of the best things he has ever produced in this branch of his practice—one of the most admirable in its qualities of design and execution, and in its attractive individuality of style. (See illustration on p. 216.)

The Pastel Society's Exhibition was disappointing this year because of its neglect to encourage the qualities which essentially belong to pastel exclusively, some of the finest things in the exhibition bearing only a slight relationship to the medium. Among the works in which its qualities were observed to its truest advantage, we must place those of Messrs. R. Gwelo Goodman, Simon Bussy, S. Melton Fisher, Terrick Williams, H. S. Tuke, A.R.A., Henry Muhrman, J. M. Swan, R.A., W. L. Bruckman, and Miss Anna Airy.

In recent exhibitions we have encountered some noticeable etchings by Mr. Laurence Davis, and we have pleasure in submitting to our readers two examples of his work. It is not difficult to see that Mr. Davis has subjected himself to the best influences, but his line succeeds in being very interesting on its own account, giving evidence that he must be counted among the later arrivals who are quite at home within the principles of the difficult art.



"PONTE VECCHIO, FLORENCE, NO. 1" (ETCHING) BY LAURENCE DAVIS



"PONTE VECCHIO, FLORENCE, NO. III."
FROM THE ETCHING BY LAURENCE DAVIS

Studio-Talk

Mr. Gutekunst has held one of the most interesting of his recent exhibitions of etching in that of the work of Anders L. Zorn, whose etchings are not so familiar to the English collector as they should be. There exists little work to compare with the Swedish etcher's for power of drawing, depths of black and play of light and genius for portraiture.

The second London Salon organized by the Allied Artists' Association was held during last month and the beginning of this at the Albert Hall, the unsuitability of which for such a purpose was again only too obvious. Over 1,700 paintings, water-colours, and miniatures were crowded into the promenade gallery at the top of the building, some fifty or sixty large paintings and decorative works were hung in front of the grand tier boxes

downstairs, and a collection of drawings, etchings, applied art productions, and sculpture occupied the arena. We shall not attempt to notice in detail the vast and incoherent assemblage of works as that which the executive of the Association here brought together—the bulk of them contributed by British artists, though many foreign countries, including the United States, were represented. Such an assemblage could hardly be other than incoherent seeing that the sole qualification for exhibiting is the payment of an annual subscription to the Association, whose members are entitled to send in three works (last year the number was five) without having to run the gauntlet of a selection jury. On the whole, however, this year's display left on us a distinctly better impression than last year's. Some few artists

of the highest repute were represented, and the number of those whose performances, though falling short of the highest level, always claim respect, was far greater on this occasion. We would suggest that next year's exhibition might show a still further improvement if the total number of works included were reduced by lowering the quota of each member from three to two, or perhaps a better arrangement still would be to give the committee power to reject one or even two out of any three works sent in—a plan which would enable them to eliminate a large proportion of the feeble achievements whose presence is very prejudicial to the really meritorious work.

At the Baillie Gallery the water-colour drawings by Mr. T. L. Shoosmith, whose work we have often admired, while marking further development in his interesting talent, showed him lapsing into an exaggeration of colour, which, gay and at first sight sometimes effective, was there at the expense of the truer observation through which nature yields to the landscape painter qualities newer than any to be made by ingenuity of palette—qualities based upon the individual vision, ensuring individuality.



"HEPTU BIDDING FAREWELL TO THE CITY OF OBB," BY JOHN DUNCAN
(See *Edinburgh Studio-Talk*)



"HIGHLAND CATTLE DRINKING"

BY ANDREW DOUGLAS

EDINBURGH.—The Society of Scottish Artists' Exhibition, which was opened in the Royal Scottish Academy Galleries at the end of June, is one of the most interesting collections that has been brought together by this association of the younger painters. In respect of the loan work, the contributions by those who are now more identified with the Academy than with the Society in whose origin and development they took a leading part, or the pictures by the younger men to whom the association means everything in corporate life, the exhibition has reached a higher artistic level than has probably been attained at any of the fourteen previous shows.

Of the loan work exceptional interest attaches to the portrait by Sir Henry Raeburn of little *William Sinclair*, lent by the Archdeacon of London. It is the nude figure of a boy with curly golden hair, set against a crimson curtain background, the rich colour of which is reflected in the warm flesh-tones of the figure, so sweet, winning and persuasive. Raeburn, if I mistake not, painted eight portraits of the Sinclair family, who were

rather notable in the social life of the Scottish capital at the end of the eighteenth century. Sir John, the father, married a daughter of Macdonald of the Isles, and the family of thirteen were all over six feet in height, which led the Edinburgh people to name the pavement opposite their house in George Street "The Giants' Causeway." The subject of the picture became eventually Rector of Pulborough. A portrait by Sir James Guthrie of the *Rev. Dr. Alexander Whyte*, which though painted some years ago has not previously been exhibited, Orchardson's *A Tender Chord*, and William McTaggart's *The North Sea*, one of his most masterly compositions, are also among the loaned works.

Turning to the work of the members of the Society, one cannot but note with pleasure the advance made by Graham Glen, the new chairman of the Council, in *An old-time Melody*, the literary sentiment of which will be explained by the accompanying illustration. There is a robust quality in the painting which is characteristic of the artist's later work, and a certainty of touch and sense of the relationship of colour values which

Studio-Talk

augurs well for his future. Mystic subjects have appealed to few Scottish artists, and it is thus of the nature of an innovation to find such a picture emanating from an Edinburgh studio as John Duncan's *Heptu bidding farewell to the City of Obb*. The fabled hippogryph has been variously described. Mr. Duncan has bettered Ariosto with his twentieth-century modification by an aeroplane tail. This wondrous anatomical combination, bearing its nude rider to the land of sweet dreams, soars over a landscape and through an evening sky of mystic beauty. It is a charming fantasy. Two fine examples of the work of Hornel and George Smith adorn the great room, and W. M. Frazer is represented by *A Misty Morning on the Fens*, of good atmospheric quality and with a Corot-like treatment of the trees.

J. Campbell Noble, one of the staunchest friends of the Society among the Academicians, has seldom been better represented than by his Trossachs landscape with its glowing sunset warmth on the low hills, and cool, reposeful foreground. Robert Noble sends one of the richest apple blossom pictures he has painted, and a spring effect on the Tyne which realises the cool atmosphere of the vernal season on the East coast. Robert Burns — painting, evidently from the windows of the new Art School — shows a view of Edinburgh Castle with the roofs of the squalid West Port houses as a foreground under a winter effect that is an extremely clever composition as well as being an alluring study in pearly greys; and James Paterson, in a

small seapiece with formidable billows, conveys some sense of the grandeur of ocean waves. In *Springtime, Glen Dochart*, Marshall Brown has caught the spirit of the open Highland valley sweeping upward to the silent hills over which the storm clouds brood. E. A. Walton's *Midsummer* landscape has a jewel-like brilliancy in the sapphire blues which are interwoven with juicy greens, and J. Campbell Mitchell in *Early Summer, Midlothian*, shows much purity of colour allied to quiet dignity of composition.

A beautiful modulation of reds and blues harmonised in a scholarly way is the distinctive feature of Charles H. Mackie's *Farm Pond* — a Normandy subject. Mason Hunter reaches a higher level than usual in his *Silver Morning*. Frequently confusing the impression by the



"AN OLD-TIME MELODY"

BY GRAHAM GLEN



"SILVER MORNING"

BY MASON HUNTER

multiplicity of detail, Mr. Hunter is here simple, reposeful, atmospheric and sincere. In the picture of Highland cattle drinking at a mountain stream, by Andrew Douglas, the landscape has a rich quality of colour and luminous sky. Curiously mixed sensations of weirdness and humour are suggested by George Pirie's painting of a watchdog in a farmyard by moonlight; R. Duddingston Herdman's *Dryad* has charm of line and an appropriate setting; James Riddell's *Silver Poplars* shows a growing purity and naturalness of colour, and W. S. MacGeorge is seen to advantage in a woodland landscape with its foreground of hyacinth blossoms.

Among the younger figure painters Robert Hope evinces great fertility of modification in design and his passionate love of the beautiful finds most satisfying expression in *The Blue Veil*—the colour key to a charming study of a young woman holding a slender vase of roses. E. A. Borthwick has made a great step forward in his *Cupid*, a ruddy child figure poised in air who has just sent a dart earthward. In colour and modelling



"LE DERNIER LION (PRINCE DE SAGAN)"

BY PROSPER D'ÉPINAY
(*Salon des Humoristes, Paris*)

Studio-Talk



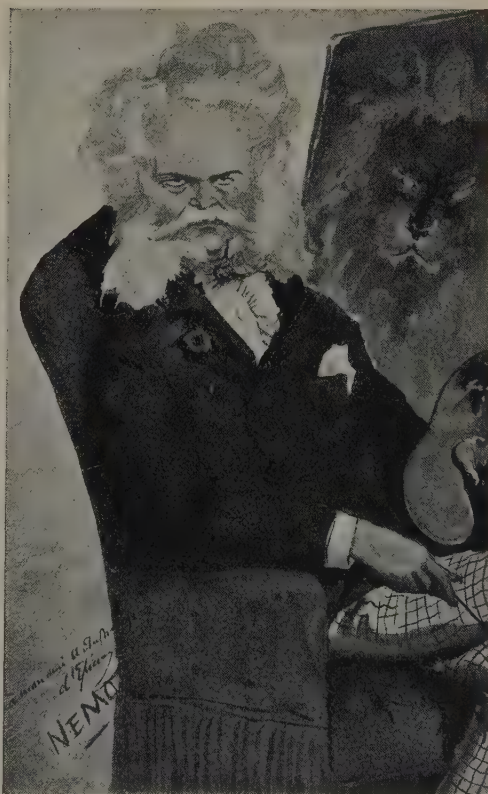
"L'ENTENTE CORDIALE, 1853: L'EMPEREUR NAPOLEON III. ET LORD PALMERSTON (QUI A L'ŒIL OUVERT!)" BY PROSPER D'ÉPINAY
(*Salon des Humoristes, Paris*)

it breathes the influence of Watts. A recent member of the Society, Alexander Grieve, has attained remarkable success; both in colour and composition, with his picture of a girl playing a Beethoven pianoforte work. David Alison, also one of the young members, shows much promise in his portrait of Sir Michael Nairn; J. Ford has an excellent portrait of Dr. Calder, and W. G. Skeoch Cumming a good equestrian portrait of Major Graham Watson. The only interior of note is that of a crofter's kitchen by H. J. Bell.

In the water colour room the place of honour is given to a drawing by R. Anning Bell of the Amazon Guard at Queen Hippolyta's Bath, in which strength of colour is more evident than beauty of line. R. B. Nisbet's *Breezy Upland* suggests that the artist's recent incursion into oil painting is giving greater purity of colour and directness of touch to his work as an aquarellist; William Walls has an impressive drawing of a black panther stalking his prey; James Cadenhead a silvery Deeside landscape, Miss Kate Cameron a refined picture of rose blooms in a vase; Miss Emily

Paterson a clever drawing of one of the tree-shaded streets of Dordrecht, and Miss Mabel Dawson a boldly executed study of horses drawing a reaper. A. E.

PARIS.—The Salon des Humoristes has this year again met with much success, and visitors thronged the galleries of the Palais de Glace in order to sample the wit of some of our most individualistic artists. It almost seems as though the general public is tired of the large conventional pictures of the Salons, and finds infinitely more pleasure in looking at the little drawings and water-colours of the French masters of humorous art. The exhibition of 1909 was much like its predecessor of 1908, in that it revealed nothing sensational—no new talent hitherto ignored or but little appreciated. Many of the works exhibited had already appeared in the comic papers, but one saw them again in the original with added pleasure. All the diverse phases of French wit were here represented; low comedy in the work of Léandre and Faivre, modern elegance by Fabiano, bucolic drollery in the



"SIR EDWIN LANDSEER" BY PROSPER D'ÉPINAY
(*Salon des Humoristes, Paris*)

Studio-Talk



CARVED FRIEZE

(*Salon des Humoristes, Paris*)

BY RÉALIER-DUMAS

pictures of Delaw, political satire in Forain's drawings, and character sketches by Guillaume. There was also work by Louis Morin, than whom there is no more witty spectator of Parisian life.

Certain of the men represented in this Salon are extremely modern in their outlook, as, for instance, Roubille, Poulbot, Grandjouan, Préjelan, while others, on the contrary, seem to be enamoured of old-time traditions. Such a one is M. Neumont, whose work, I was delighted to notice, is inspired by the muse of Gavarni. M. Drésa is himself attracted by the courtly school of the eighteenth century, and though painting with an entirely modern palette he presents the idyllic charm of the *fêtes galantes* or of the old Italian comedy with infinite wit and daintiness in his pictures. Sculpture also occupied an important place on this occasion, and in this branch M. Gir excelled

in his studies of dancers; M. Galantara gave proof of a very Rabelaisian spirit in his plaster figures; M. Leymarie and M. Doncieux were to the fore with their carved chestnuts, and M. Réalier-Dumas made a pleasant impression with his admirable carvings of dogs. Several retrospective sections completed a most interesting *ensemble*, particularly attractive being a collection of little pieces of sculpture—famous politicians, celebrated artists, literary men, and others—by Prosper d'Epinay.

As readers of this magazine are already familiar with the delightful monograms, seals and kindred emblems which constitute M. George Auriol's *forte*, the accompanying page containing a selection from a large number he has executed during the past few years, does not call for special comment.

Among the best sculpture shown at the last



"MUSICIENS ARABES"

(*Ola Salon, Paris, 1906*)

BY EUGÈNE L'HOEST





"THE ACADEMICIAN" BY OSKAR ZWINTSCHER
(*Grosse Berliner Kunst-Ausstellung*)

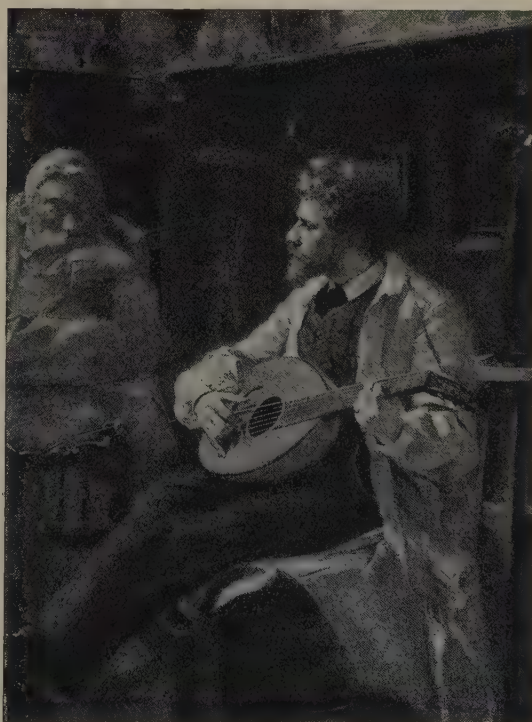
Salon of the Société des Artistes français, one ought to mention the group sent by M. L'Hoest and reproduced on page 226. This artist excels in his studies of Eastern life, every phase of which appears to be quite familiar to him, and he must be counted as one of our most brilliant sculptors, and one of whom much is to be expected in the future.

Dr. Cazalis—better known as Jean Lahor—who died in Geneva on July 1, was not only one of our greatest modern poets but an art critic of great merit. He was certainly the first in France to understand William Morris and Burne-Jones, both of them friends of his, and tried to make them known on the continent, not only by his articles but also by his lectures delivered in all the great towns.

H. F.

BERLIN.—The general impression conveyed by the Great Berlin Art Exhibition is again satisfactory. In chambers arranged with skill and taste a good many interesting works are to be studied, but the lack of real inspiration, the predominance of the merely respectable, cannot in the long run remain unnoticed, and is accentuated by the division of the whole building into too many very small compartments. Instances of imaginative invention are rare, history and religion evoke very little enthusiasm, portraiture offers some attractive contributions, landscape is rather indifferent, and *genre* triumphant. We extract most enjoyment from some one-man shows and from an excellent collection of the classical portraits of prominent painters and sculptors of last century, most of which are valued acquaintances.

The much debated Oskar Zwintscher from Dresden, who has tenaciously kept his ground as one of the most noteworthy German artists, may here be studied completely. His individualism speaks from every picture. He remains the visionary and the naturalist in his own style, queer but superior, dependent on no laws except the one



PORTRAIT OF THE SCULPTOR PAGELS
PROF. GEO. LUDWIG MEYN
(*Grosse Berliner Kunst-Ausstellung*)



"AN EXHIBITION OF MUSCLE"

(Grosse Berliner Kunst-Ausstellung)

BY OSMAR SCHINDLER

within him and those dictated by nature and lofty ideals. The very type of his *Venus* sums up his artistic character. She is delicate and rigid, impressing more by soul and intellect than by physical charms. Zwintscher's colouring is somewhat dull, but latterly he has operated cleverly with Velasquez's contrasting colours. His painting *The Academician* is a case in point. Its perpendicularity cannot be pleasing, but the originality of its conception and the mastery of execution compel closer study.

Hans Unger, from Dresden, arrests attention by the beautiful austerity of his female type, which makes us seek for the mysteries of Psyche behind majestic composure. In him we have another seeker after beauty, but with this classicity a *mondaine* element intermingles. Otto H. Engel is strengthening his position as one of the favourite Berlin masters by sympathetic and solidly executed paintings. He is the realist who draws fresh strength from favourite haunts on the Frisian coast, with their lingering traces of local peasant-culture. His excellent portrait of the painter Franz Stassen, which, in its straight lineaments, mirrors so luckily the art-character of the sitter, is quite deserving of its place among our best portraiture.

Ludwig Dettmann, the naturalist, with a strong bent for the emotional, has fathomed the technicalities of impressionism. His observation of sunlight is very

fine, and he can attain fascination by a mastery of gradation. Franz Hoffmann-Fallersleben is the most sympathetic renderer of landscape in Northern and Central Germany. Whether he settles down to paint woodland, heath or moor, poetry weaves its charms round finely-mirrored details. He loves retreats where myth or history have their abode, whence weather-beaten altars or moss grown seats whisper tales from long ago. Carl Vinnen, the Worp-swede master, is success-

fully striking out a new line in a series of sea and harvest pictures, full of the life of surge and foam. In a series of scenes from real life, René Reinicke, the renowned Munich illustrator, commends himself as an artist whose colourism equals his wit and psychology. Old Saxon-history time has found a monumental and effective delineator in Otto Markus, who does not possess elevating powers



"STILL LIFE"

BY ANDERLEY MÖLLER
(Grosse Berliner Kunst-Ausstellung)



"A WEDDING IN OLD VENICE"

(Grosse Berliner Kunst-Ausstellung)

BY FRIEDRICH STAHL

but sound realism and a pleasant seasoning of good humour.

Among the portraitists, Georg Ludwig Meyn rises conspicuously above the general level with his portrait of the sculptor, Pagels, a delightful variation to the conventional portrait, and a display of supreme understanding of the subtlest refinements of his craft. Schulte im Hofe, Vogel, Kiesel, Pape, Bennewitz von Löfen and Else Preussner (who is rather reminiscent of Whistler) are also noteworthy, and Fenner-Behmer remains the successful interpreter of female elegance and *chic*.

We can sincerely welcome some landscapes of

renowned masters like Bracht, Bohrdt, K. Lessing, Hamacher, Langhammer and of younger favourites like Hartig, Licht and Wendel. R. Eschke is visibly rising, and some pupils of the Kallmorgen School, like Köcke, Türcke and Wildhagen, arrest attention by individual notes, the two former especially, by careful draughtsmanship.

Genre paintings testify to the diversity in this domain. The president of the Academy, Professor Arthur Kampf, is again the vigorous dramatist with a scene from Bajazzo's family-life. He works out his point by a subtle gradation of tone, which becomes strongest where the catastrophe is pending. His climax, however, is evolved with



"FRIEDERBURG ZU MANDERSCHIED"

(Grosse Berliner Kunst-Ausstellung)

BY PROF. EUGEN BRACHT

such colouristic distinction that the sensationalist is sunk in the artist. Skarbina is at home among rococo witcheries, Mohrbutter and Pfuhle penetrate into the mysteries of psychic events, and Ströher understands how to spiritualise the female nude. Osmar Schindler, whose *Mocking of Christ* is the best religious contribution of the exhibition, is a sure reader of interesting male characters, and C. Messerschmidt betrays astonishing talent as the depicter of a jolly Biedermeier picnic. There are not wanting new achievements from the gifted hand of Herbert Arnold, who has this time drawn inspiration from the Schwalm, that queer peasant conclave in Hessen. Hughitt Halliday dwells with the muses, and her vision is original but rather earthly. Marie Eickhof-Reitzenstein envelops women of the Aman-Jean style in a Leonardesque atmosphere, and Ludmilla von Flesch-Brunningen lavishes pictorial distinction on the subject of female self-admiration. Richard Nitsch is the painstaking renderer of the picturesqueness of the

Silesian Peasant Woman, and his patient art does not neglect human features. Hamacher mirrors powerfully and delicately the mariners and their element, and Klein-Chevalier and Müller-Münster successfully carry out kindred subjects. Otto Seeck has finely observed the play of light in a workshop of busy tailors. H. Looschen and Anderley Möller secure attention by charming still life works.

The rooms of the three Munich groups, Künstler Genossenschaft, Luitpold Gruppe, and Künstlerbund Baiern, look so similar that differences of tendency are quite effaced. If we name the portraits of Raffael and Georg Schuster-Woldan, Wirnhier and Papperitz, landscapes by von Petersen, Kaiser, Sieck, Marr's effective *Lux Tenebris*, Grässel's ducks and Herrmann-Allgäu's nuts—we have almost exhausted the list of meritorious works. Vienna occupies us somewhat longer. Egger-Lienz's large *Death-dance* of 1809,



(Grosse Berliner
Kunst-Ausstellung)

"SILESIAN PEASANT WOMAN IN SUNDAY
ATTIRE." BY RICHARD NITSCH

Studio-Talk



"THE CLOWN" BY ARTHUR KAMPF
(*Grosse Berliner Kunst-Ausstellung*)

with its veracious types of Tyrolese peasants, is impressive by its note of passionate resolution and hopelessness, but the painter indulges in a strange monotony of russet tones. A group of portrait painters like Adams, Joanowitsch, Krauss, Schattenstein and Scharf, with their charms of arrangement and execution, and the landscapes of Kasparides, von Poosch, and Baschny are worth singling out. Among the Düsseldorf artists Alexander Bertrand stands forth by a funeral scene in a convent, in which black dresses contrast peculiarly with the sunlight, the white and yellow flowers and the deep blue of the chapel background. Josse Gossens proves himself an effective decorative painter somewhat dry in tone, von Wille and Liesegang are the prominent landscapists, and Schreuer arrests by

genre scenes, witty in colour and observation. The Karlsruhe artists have arranged a single-man show for the pride of German landscape painters, Schönleber. He exhibits only discreetly coloured drawings, but affords supreme enjoyment. Lieber and von Volkmann help to augment the fame of their school for landscape.

Turning to this year's display at the Secession, I regret to say that even the friend of progress cannot leave it with a feeling of satisfaction. On starting his study of the new offerings of the artistic vanguard he is for some time refreshed and interested by the variety and originality of what is really good work. But the further he proceeds, the more vexatious becomes the intrusiveness of the experimenter and the incapable. A selection which presents many pieces that look really like artistic blasphemies, seems to make rather for retrogression than true development.

Among the refreshing sights we encounter works by artists who are carrying on good traditions as well as sympathetic modernists. Prof. Max Liebermann's interest in the life of *The Jewish Quarter in Amsterdam* has not diminished, as the increased area of the canvas indicates, but somehow, in spite of his convincing characterisation of market-life we miss his electric pulse; and his impressionistic joy in effective colour-spots



"DANAE"

(*Berlin Secession*)

BY CARL STRATHMANN



"THE JEWISH QUARTER IN AMSTERDAM"

(Berlin Secession)

BY PROF. MAX LIEBERMANN

has made him over accentuate subordinate objects. Lovis Corinth is again ambitious to hold a prominent position as the painter of feminine nudity, and his *Bathsheba* deserves laurels for sheer animalism. Professor Max Slevogt's *Lady in Yellow* looks crude in spite of good placing and modelling. Hans Baluschek perseveres in his representation of gutter life and the proletariat, but we must not overlook the socialist's aim in this merciless mirroring of reality. If a sculptor like Fritz Klimsch has found a reception within the Areopagus of the Secession it clearly means that seekers for beauty are also in demand here. Two colossal statues, *Reposing Youth* and *Reposing Maiden*, remind us for the moment of the Michael Angelo Medici figures, yet they look of modern descent in spite of all simplification of line. A special Walter Leistikow room does homage to the much lamented founder of the Secession, and it is a pleasure to linger among these confessions of a true poet, from which decorative charm and spiritual depth are never absent.

represents nationality in the worthiest style, and melodiousness of tone and conscientiousness of execution testify that love is the fountain-head of all his art. Carl Strathmann practices finish with pre-Raphaelitic patience, but this virtue has a curious accompaniment in a sarcastic turn. The voice of the artist, however, is more distinct this year than that of the caricaturist. Count Kalkreuth's works always command esteem, but it seems a pity that this aristocrat prefers a certain bourgeois stamp. Several new portraits by Jan Veth again recommend the subtle draughtsman whose colouring only lacks some full-bloodedness. An interesting acquaintance is the Swedish portrait-painter, Ernst Josephson, whose qualities are best summed up in his *Portrait of the Journalist Renholm*, a masterpiece in naturalness of characterisation. Uhde is still fascinated by the sun, but too close an observation of his reflections and flickerings has led the artist to an indefiniteness of form which arouses longings for the perfect fusions in his grey-air period.

Painters who incline towards old methods are to be met with in several instances. Hans Thoma

Some staunch followers of the Secession contribute favourably to this exhibition. Ernst Oppler



"DIANA"

(Berlin Secession)

BY PROF. HANS THOMA

works with finest tonalities in some small frames, and Carl Moll's effective *Phlox*, an excerpt from the exuberance of garden-vegetation, reveals unexpected possibilities for the selective eye in this domain also. Heinrich Hübner is advancing as the renderer of finely-selected interiors, and Ulrich Hübner's brush has the lightness of touch for breezy atmosphere and dancing wavelets. Fritz Rhein is coming to the front this year in portraiture, landscape and *genre*. His *Interior*, with its cleverly observed figures of modern society, seems, perhaps, to indicate the path he is best fitted to travel. From his stay under the oriental sun Leo von König has caught new colour intensities. Linde-Walther and Philipp Franck, the one in his simplifying, the other in his complicated style, successfully continue endeavours to render realistic truth. Sterl is a good delineator of orchestral musicians at full work, but he sacrifices draughtsmanship to direct statement of colour-scheme. Walser and Orlik provide enjoyment as original designers, and

Breyer seems growing in figural possibilities. The portraits of Pankok are tasteful and reliable studies, but suffer from a certain tightness of flesh and pose. Lepsius's *Lady in White* is more highly organised in spite of too much looseness, and yet not altogether pleasing in shape and tone. J. J.

VIENNA.—At the Spring Exhibition of the Secession this year the general quality of the work shown was good, while the decorative arrangements effected by

architect Robert Örley won universal praise. The division of the building into a number of rooms radiating from a central semi-circular space was a highly-pleasing feature.

There were but few portraits, but the quality made up for lack of quantity. Josef Engelhart's pastel portraits of tiny children, and Ludwig Wieden's portrait of an auburn-haired young lady in black velvet standing before an old-gold brocade



"A DUTCH VILLAGE"

(Vienna Secession)

BY FERD. KRUIS



(Vienna Secession)

"MADONNA." FROM THE OIL PAINTING
BY VLASTIMIL HOFMANN

Studio-Talk

screen will linger long in the memory. Adolf Levier, Alfred Offner, and Maximilian Lenz were well represented, as also Friedrich König, who sent three portraits, all of ladies, including one of *Vera Schapira*, the well-known pianist, a work of refined and delicate execution.

Among the numerous landscapes were not a few of much interest. Richard Harfinger's lake scenes showed marked progress on his previous work. One of his pictures has been acquired by the Government. Alois Haenisch gave proof of his poetic and sensitive vision in some bits of old Vienna gardens; and the same qualities were discernible in Anton Novak's pictures of mountain scenery. Ferdinand Schmutzer,

who for the nonce has returned to painting, sent three works, *An Old Dutch Village* being perhaps the best of them. Ernst Stöhr's dreamy landscapes and old-world scenes revealed a true poetic nature. Karl Schmoll von Eisenwerth exhibited several works, among them the reproduced decorative panel. Oswald Roux, Karl Müller, Leopold Stolba, Max Kahrer, Max Liebenwein, R. Jettmar, Maximilian Lenz, and A. Zdravila all contributed good examples of their work; and mention should also be made of F. Gelbenegger's paintings of old

Vienna. F. Kruis has been spending some time in Holland, and the series of pictures he now showed proved him to be a sympathetic interpreter of Low Country themes. Of peculiar interest were some paintings by F. Hohenberger, his subject

being the coal wharves on the Nordbahn.

Karl Ederer's strong and vigorous animal pictures and the collection of works by the Munich artist, Leo Putz, who had a room to himself, were welcome features. Albin Egger-Lienz, who has seceded from the Künstlerhaus exhibited several works, some of the most interesting of them being scenes in the life of the Tyrolean. In the religious *genre* the work of Ferdinand Andri always commands respect, and



DECORATIVE PAINTING

BY KARL SCHMOLL VON EISENWERTH

(*Vienna Secession*)

that which he exhibited on this occasion—a series of paintings with the martyrs as their subjects, which are destined for a church in Vienna—lacked none of the qualities which are essential in a painter of such themes. A young English artist, Percy Siljan, who has studied in Prague, showed great promise in a still-life painting he sent. Some Polish artists were also among the guests this time, as they frequently are. Vlastimil Hofmann is one of these, and his *Madonna* is characteristic of what one sees to this day in the

Studio-Talk



"SCHWARZENBERG GARDENS"

(Vienna Secession)

BY ALOIS HÄNISCH

villages of Galicia. The snow pictures by S. Filipkiewicz are likewise characteristic of his fatherland, where the snow falls thick and freezes before it falls.

Amongst the sculpture exhibited Josef Mullner's equestrian statue, to be executed in polished bronze with coloured eyes, is an admirable work. Anton Hanak's figures, hewn out of his favourite Untersberg marble, showed complete mastery of technique and a decided leaning to style. Good work was also shown by Alfonso Canciani, O. Schimkowitz, Alfred Hofmann, Jan Rembowski, a talented young Pole, and Ivan Mestrovic, the Croatian.

The second exhibition organized by the "Kunstschau" proved highly interesting, and the more so because it was international, French, British,

German, and Dutch artists being represented. Those included in the French group—MM. Henri



"PLACE TIVALE, PARIS"

("Kunstschau," Vienna)

BY HEINRICH SCHRÖDER

Studio-Talk

Manguin, Charles Guérin, Aristide Maillot, Félix Vallotton, Eugen Spiro, Pierre Bonnard, Maurice Denis, Jean Puy, and a few others, were entirely new to Vienna, and their methods gave occasion for considerable diversity of opinion, arrived at generally with inadequate knowledge of their meaning. An interesting display of graphic art by British artists was an agreeable feature of the exhibition, among those represented being Messrs. Charles Shannon, Muirhead Bone, Joseph Pennell, Alphonse Legros, Charles Ricketts, Gordon Craig, and W. Nicholson; and work by various British architects and designers, such as W. Baillie Scott, Ernest Newton, C. F. Voysey, Charles Macintosh, C. R. Ashbee, J. Paul Cooper, the Artificers' Guild, and others, attracted considerable notice. Many German artists of note also contributed. Count Kalkreuth sent three excellent portraits, and Max Slevogt, Max Liebermann, Prof. Trübner, B. Pankok, Ernst Stern, and Prof. Taschner were also well represented.

Among the Austrians Gustav Klimt was the

leading spirit. His seven pictures—each a poem in itself—were exhibited in a room decorated in gold and white. His *Hoffnung* (*Hope*) is a work of commanding power. In it he has sung a solemn hymn of praise to motherhood. A young woman stands nude before us, her face framed in golden hair and radiant with hope, while behind her is grim Death, with Misery, Hopelessness, Sickness, Dejection, and Sorrow in his train, symbolic of the evils which lie in wait for her. Carl Moll likewise contributed excellent examples of his art as did W. Legler, J. Auchentaller, W. List, M. Kurzweil, P. Breithut, Emil Orlik, L. Blauenstern, and other well-known artists.

The mere mention of the names of sculptors who were represented is guarantee for the quality of their work:—George Minne, Hugo Lederer, Franz Metzner, Max Klinger, Richard Luksch and Julius Meisel. There was a fine show of ceramics from Nymphenburg and from the Vienna School. The architects represented were Josef Hoffmann, E. J. Wimmer, Otto Prutscher, Karl Witzmann,



INTERIOR, "KUNSTSCHAU" EXHIBITION, VIENNA

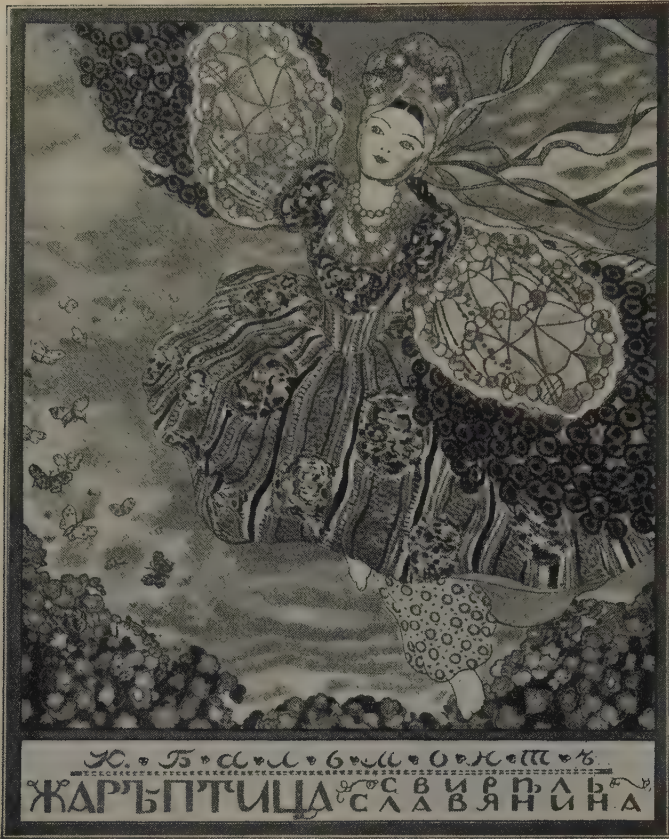
ARRANGED BY PROF. JOSEF HOFFMANN

EQUESTRIAN STATUE BY PROF. METZNER, LARGE FIGURES BY PROF. H. LEDERER



(*"Kunstschau," Vienna*)

"THE BREAKFAST TABLE"
BY CARL MOLL



BOOK COVER

DESIGNED BY KONSTANTIN SOMOFF

Otto Wagner, Kolo Moser, Paul Roller and O. Schoental; and there was a memorial exhibition of Olbrich's work. A series of sketches, costumes and other objects illustrated the growing co-operation of artists in matters pertaining to the theatre. Among the contributors of these were Kolo Moser, C. O. Czeschka, Emil Orlik, Karl Walzer, E. J. Wimmer, Ludwig von Hoffmann and Gordon Craig. Finally, some beautiful arts and crafts objects from the Wiener Werkstätte and artistic embroideries by various artists helped to make the exhibition not only interesting but instructive.

A. S. L.

MOSCOW.—Konstantin Somoff has in recent years almost entirely abandoned painting in order to cultivate one or other species of graphic art, and the one-time portrait and landscape painter is now giving place more and more to the decorative illustrator and miniaturist. In this new rôle Somoff shows no less a mastery than in his earlier achievements. The illustration on this page is a reproduction of a chromo-lithograph composed

by him for the Scorpion Press to serve as the cover for a volume of poems by the well-known poet, Balmont, bearing the title "Zhar-ptitza," which is the name given to the fabulous Flame-bird of the old Russian fairy tales, here symbolized by the artist under the form of a female figure flying upwards and wearing the national *koko-schnik* or headgear with streamers of ribbon and a semi-oriental dress. The design in its combination of ornament and colour is reminiscent of the eighteenth-century style which this artist has an affection for.

P. E.

ART SCHOOL NOTES.

LONDON. — Mr. F. W. Pomeroy, A.R.A., who acted as judge last month in the competition of the Lambeth Art Club, is one of the many eminent artists who have owed their early training to the famous South London school that is now under the direction of Mr. T. McKeggie, A.R.C.A. At the

meeting and exhibition of the Art Club, held at the school, the visit of the sculptor A.R.A. was made the occasion for showing an excellent collection of modelled work. It was retrospective, and included Miss Whittingham's design for a memorial tablet, and Mr. G. E. Bradbury's design for the decoration of a concert hall, which gained a gold and a silver medal respectively in recent National Art Competitions. In the main, however, the exhibition was composed of the works submitted in competition for the local prizes offered to members of the Art Club, all of whom are past or present students of the Lambeth school. Some good work was shown in the various classes into which the competition was divided.

For figure composition, a subject to which particular attention has always been paid at Lambeth, competitors were invited to illustrate "A Fairy Tale." They might choose their own story, but it was a condition that the illustration should be upon a large scale. The prize was taken by Miss Annie Barber, with a clever sketch of *The Lost Child*, in which the frightened little girl is seen on

Art School Notes

a steep hillside at twilight, with gnomes and other fantastic figures dancing round her and racing up and down the slopes. Honourable mentions in this section were given to Miss Sybel Tawse and Miss M. Chidson. The prize for the best portrait was awarded to Mrs. Walsh for a painting of a woman in a white dress and large black hat, the colour and quality of which were alike commendable. Miss Dorette Roche gained a well-deserved honourable mention for a dexterous little portrait of a girl in water colour. There were many competitors for the prize offered for the best study of a head in oil. It was carried off by Miss Charlotte M. Legg with a spirited painting of a man in the character of a jester, and honourable mentions were given to Miss Winifred Haxell and Miss Mary Dew. Miss Sybel Tawse won the prize for black and white with a dainty pen-and-ink drawing illustrating Herrick's poem "Upon Julia's Hair in a Golden Net," and Miss E. K. Burgess the prize for design in colour, with illustrations of "The Swineherd" and "Ole Luk." The prize for landscape was given to Miss E. Herbert for a pleasant study in water colour of old red houses, with a glimpse of a grey river in the background; for still life to Mr. J. G. Martin for a commendably careful painting on a small scale; and for poster design to Miss Gertrude Brodie. The prize for a design for a dessert plate was awarded to Miss Constance Bult, and the prize for a design for a fan was divided between Miss Mary Simpson and Mr. Eric Bradbury.

The London School of Art held its annual exhibition of students' work last month at the studios in Stratford Road, Kensington. The group of compositions was, owing to special causes, smaller and less important than last year, but in all other departments the work showed a distinct advance upon that included in the

exhibition of 1908. This was particularly noticeable in the paintings and drawings from the nude. The painting of a female figure that gained the first award in its class for Mr. Norsworthy was admirably observed and put in, although in colour it was, perhaps, a trifle monotonous. Breadth and vigour and the right impression of the subject as a whole, are the things especially aimed at in the life classes at this school, in which the principal teachers are Mr. William Nicholson and Mr. George W. Lambert. The students are not allowed to worry over the detail until the figure has been drawn and built up with approximate accuracy, and in one or two not quite completed paintings from the nude (executed in Mr. Nicholson's class) the faces, to which many students devote their first attention, were still mere blank ovals of paint. In the men's life class the first prize for drawing from the nude was taken by Mr. Richter, and in the women's class by Miss Sandford (afternoon) and Miss Hynes (morning). In the sketch class, for drawing in black and white from the life, under the direction of Mr. Joseph Simpson, the first prize was gained by Miss



SPECIMENS OF LACE EXECUTED BY BOLOGNESE WOMEN FOR THE "ÆMILIA ARS" SOCIETY, BOLOGNA



SPECIMEN OF DRAWN LINEN AND LACE WORK OF ANCIENT DESIGN, EXECUTED BY BOLOGNESE WOMEN FOR THE "ÆMILIA ARS" SOCIETY, BOLOGNA

Pennethorne. The painting of still life is always encouraged at the London School of Art, and in this class the quality of the work shown was exceptionally good. Here, again, was evident the attempt to make the students see and render the whole thing portrayed in its right relation to the background. The influence of Mr. Nicholson was shown in the directness and simplicity of the work, in the evidence of a restricted palette, and, perhaps, in the curiously coarse canvas affected by some of the students. The first prizes for still life were awarded to Miss Marsh (morning) and Miss Beloe (afternoon). Minor prizes in the various sections were taken by Mr. Barr, Miss Jennings, Miss Jackson, Mr. Pipes, Mr. Richter, Miss Hynes, Miss Marsh and Mr. Sherwood. The Director of the School, Mr. C. P. Townsley, has recently instituted classes for the study of anatomy, and weekly lectures on this subject have been given by Miss Uellina W. A. Parkes.

At the Slade School the scholarships in fine art of £35 per annum, tenable for two years, have been awarded to M. Gertler and F. A. Helps; and the Melvill Nettlehip prize for figure composition to Elaine T. Lessore and W. L. Claus (equal). Other prizes for figure composition have been gained by J. D. Innes and Winifred Phillips (equal); for figure painting, first prizes (equal) by Edith M. Lush and M. G. Lightfoot, and second prizes (equal) to W. L. Claus and R. Ihlee. The first prizes for painting heads from the life (equal) were also taken by Edith M. Lush and M. G. Lightfoot, and the second prize by W. L. Claus; and the prize for painting from the cast by M. G. Lightfoot. In figure drawing R. Ihlee took the first prize, and

Dorothy Stevens and M. G. Lightfoot (equal) the second prizes. The prize of £3 for fine art anatomy has been awarded to Violet Hellard.

W. T. W.

BOLOGNA. — A society bearing the name "Æmilia Ars"

was formed in this city, which is the centre of the Æmilian region, some

years ago for the development on artistic and philanthropic lines of various decorative handicrafts. The brass-work, ceramics, furniture, binding, etc., though good of their kind, have not attained sufficient importance to demand very special attention. But one branch has flourished so admirably that it is now recognised all over Italy, and, to some extent, in other countries, as being a real artistic revival. This is the linen work. Its success is fully justified by its technical excellence, the admirable choice of materials and designs, and the useful character of even the most elaborate pieces.

This development is almost entirely due to the initiative of Countess Lena Cavazza, of Bologna, who, besides collecting old models and designs, took in hand the difficult organisation of the industry, showing a rare power of compelling numbers of isolated women-workers (able enough technically, but devoid of artistic knowledge) to appreciate the importance of making their work interesting, and of infusing into their minds the sense of the necessity of co-operation. Every collaborator, however humble, after receiving full pay for her work at the highest possible rate, has a share in the profits to the extent of 35 per cent. The work is distributed among women in their own



LACE WORK, ANCIENT DESIGN, EXECUTED BY BOLOGNESE WOMEN FOR THE "ÆMILIA ARS" SOCIETY, BOLOGNA

Reviews and Notices

homes, not only in Bologna, but also in the small towns and villages of the province. Table-cloths, sheets, tea-cloths, and napkins are of course the staple products, but the lace-stitches can also be used for finer work. Several artists are endeavouring to design in modern style for the work, but, so far, few of their efforts have been very successful. (Of the four examples reproduced only the lower one on p. 243 is modern, the others being old designs dating back some three centuries.) The old simple geometrical designs are still the best adapted to the material used. C. H.

REVIEWS AND NOTICES.

Indian Sculpture and Painting. By E. B. HAVELL. (London: John Murray.) £3 3s. net.—This is a work of exceeding interest to students of Oriental art. The author has studied his subject closely, and writes with an intimate knowledge of the magnificent examples of glyptic art for which India is famous. His definitions of the ideals of the native sculptor are clearly presented, and help his readers to a juster appreciation of the examples which still remain more or less intact as a witness of the æsthetic culture and technical skill of the craftsman in past ages. Among the excellent photographs with which the work is illustrated is a particularly interesting series from the shrine of Bôrbudûr, which Mr. Havell considers to be one of the finest monuments of Buddhist art in the whole of Asia, although it is "an obscure and neglected ruin, the name of which is hardly mentioned in Europe or in Asia." The author laments, with much justice, the ignorance of art students of these and other similar examples in India, and expresses the desire that reproductions should be made, in order that native art students may have the advantage of being able to examine the best of their own art "instead of European casts from 'the antique,'" a desire in which we cordially join with him. Some charming reproductions of Indian paintings and miniatures, together with some valuable chapters on the development of painting in India, complete a work of extraordinary value and interest.

Fresco Painting: its Art and Technique. By JAMES WARD. (London: Chapman & Hall.) 10s. 6d. net.—That fresco painting should have become a lost art in England has long been a matter of regret to many, but fortunately there have been of late years signs of the possibility of a true revival. Certain secrets of the beautiful craft, it must be owned, still elude discovery, but experts

appear to be on the right track, and some of the recent work done in London seems likely to endure. A special cause for congratulation is the fact, proved beyond a doubt by the author of the valuable monograph on ancient and modern mural decoration, that the dampness of the British climate is not wholly responsible for the decay of the frescoes in the Houses of Parliament and elsewhere, but "the ignorance of artists of the chemistry of colours and the after action on them of caustic lime." Mr. Ward's useful book defines very clearly the essential qualities of the best ancient, mediæval, renaissance and modern frescoes, describes the colours used, the preparation of the walls and methods of execution in the past and present. He gives reproductions, including several in colour, of typical examples both of fresco-bromo or true fresco and spirit-fresco, devoting considerable space to a searching examination of the present state of the masterpieces of Giotto, Fra Angelico, Benozzo Gozzoli, Perugino, Raphael, Ghirlandajo, Pinturicchio, and Michael Angelo that are still *in situ*.

Essex. Painted by L. BURLEIGH BRUHL. Described by A. R. HOPE MONCRIEFF. (London: A. & C. Black.) 20s. net.—As compared with the other "home" counties, Essex is not so well known as it should be to those living beyond its borders. It is commonly supposed to be flat and uninteresting as a whole, but this volume, with its numerous coloured illustrations reproduced from pictures by an artist who has a keen eye for the beautiful, and whose knowledge of this particular county is perhaps unique, should effectively dissipate this notion, and should be instrumental in bringing the county into more favourable repute—among artists at all events. Flat, of course, it is in certain parts—those that abut on the metropolis and the river more particularly; but flatness in itself is not a blemish to the landscape painter in search of atmospheric effects—witness the landscapes of the Low Countries by the great Dutch and Flemish masters. Away from the riverine marshes, however, the county is pleasantly undulating, and in the northern portion the richness and variety of the scenery long ago received a testimonial in the landscape paintings of Constable. From the historical and archæological points of view again, as Mr. Hope Moncrieff's entertaining record indisputably establishes, Essex abounds in interesting associations. The volume is therefore to be welcomed as a timely vindication, and we are glad to see it represented in Messrs. Black's excellent series of colour books.



COVER OF "AN EHREN UND AN SIEGEN REICH" (MAX HERZIG, VIENNA)
DESIGNED BY PROF. H. LEFLER & JOSEF URBAN

An Ehren und an Siegen Reich. (Vienna: Max Herzig.) Salon ed. 150 Kronen; Imperial Jubilee Ed., 1,000 Kronen.—This magnificent work, which elicited general admiration when it was shown at the last exhibition of the Hagenbund in Vienna, is at once of historic and artistic interest—historic because of its fine reproductions of pictures by talented artists representing a series of stirring episodes in the history of the Austrian empire, a descriptive account of which is given in the text accompanying them, and artistic because of the amount of talent bestowed on the embellishment of the volume, some idea of which will be gained from the illustrations we give of the cover and title-page. These, with other decorative features, are the joint work of Heinrich Lefler and

Josef Urban, both of them well known as decorative designers of the first rank in Austria. In the case of a volume of this character, with a definitely historical purport, it was only natural that the ornamental designs should embody traditional elements, but while this is so, there is at the same time abundant evidence of the originality for which these artists are noted. The work is dedicated to the Emperor Francis Joseph, to whom as its patron a copy of the larger jubilee edition was presented. A similar volume was produced some time ago with German history as its subject-matter, and a third volume is contemplated in which British history will be signalized.

Drikkehorn og Sølv-tøj fra Middelalder og Renaissance. Udgivet ved JØRGEN OLRIK. (Copenhagen: G. E.

C. Gad.)—This folio volume, published under the auspices of the Danish National Museum, gives an account of the important collection of drinking-horns and silver plate in the museum, as also of the large accumulation of silver treasure-trove which has come to the museum from different parts of Denmark, consisting of a large variety of articles, ornamental and useful, supposed to have been hidden by their owners during the wars of the seventeenth century. Some very fine specimens of the drinking-horns for which Denmark (and, in fact, Scandinavia generally) is noted are illustrated, many of them being ornamented with elaborate silver decoration. That the craft of the silversmith was an exceptionally flourishing one in Denmark in Mediæval times is shown by

Reviews and Notices

the treasure-trove just named and other evidence, which points to a fairly general use of silver spoons in the later Middle Ages, until the country was visited by the ravages of war. It is a commendable feature of the Danish law in relation to treasure-trove that it encourages the preservation of such finds in the National Museum, the compensation given to finders being very liberal.

Douris and the Painters of Greek Vases. By EDMOND POTTIER, Member of the French Institute. Translated by Bettina Kahnweiler. (London: John Murray.) 7s. 6d. net.—Prefaced by a scholarly note from the able pen of Dr. Jane Harrison, this excellent translation of M. Pottier's essay appears at a very opportune moment, when interest in antique pictorial art has been intensified by recent discoveries. The author has a very thorough grip of classic lore, and in spite of the paucity of information respecting Douris and his contemporaries, he has succeeded in calling up a very realistic picture of the artist craftsman, and to describe, as if he had been himself an *habitué* of a Greek workshop, all the processes employed in the production of art pottery. Artists and students of antiquity will no doubt delight in the illustrations and detailed descriptions of the masterpieces of ceramic art, that reflect the characteristics of the art paintings produced in the golden age of Pheidias and Praxiteles; but the book should also make a strong appeal to the outside public, much of the work of Douris and his followers having been done for the use of the people, giving scenes from their daily life.

The Architecture of the Renaissance in Italy. By WILLIAM J. ANDERSON. 4th edition, revised and enlarged. (London: B. T. Batsford.) 12s. 6d. net.—Originally published in 1896 as the outcome of a series of lectures delivered at the Glasgow School of Art, this perspicacious sketch of the Architectural Renaissance in Italy has earned a well-deserved popularity among students, especially since its revision and enlargement in 1898, when in addition to other improvements there was appended a very useful chart of the principal Renaissance buildings in Italy, tabulated in chronological and topographical order. That the work still maintains its popularity is shown by the demand for a

fourth edition, the preparation of which has been entrusted to Mr. Arthur Stratton of King's College, who has found it unnecessary to make any considerable alterations in the text, but has materially increased the value of the work, to the student by adding many photographs and measured drawings. The collotype plates, which are a unique feature of the book, are also much more numerous than in previous editions, but in spite of this large accession of new material the price of the volume remains the same.

From the office of the Munich weekly journal, "Jugend," we have received a small quarto volume containing 3,000 black and white reproductions of pictures by artists of various nationalities (chiefly German) which have appeared in colours in that periodical during the past thirteen years. The reproductions though small (there are nine and occasionally more to a page), are remarkably clear. The price of the book in cloth is 3 marks.



TITLE-PAGE OF "AN EHREN UND AN SIEGEN REICH" (MAX
HERZIG, VIENNA)
DESIGNED BY PROF. H. LEFLER & JOSEF URBAN

The Lay Figure

THE LAY FIGURE: ON A BLOT UPON CIVILISATION.

"I WANT to get away into the country," said the Art Critic, "to some place where artists will cease from troubling and even critics can be at rest. Where can I go?"

"Surely there are plenty of places where you can hide yourself and hear not even the faintest murmur from the Art world," laughed the Man with the Red Tie. "Seek out some stronghold of the Philistines and consort with them; Art will not trouble you there."

"But I do not want to associate with Philistines," protested the Critic. "The Philistine would only make me yearn for Art as a sort of antidote to his blatant want of taste. I want Nature, pure and unsophisticated, frank, free Nature; and I want to sit at her feet and learn from her how I can best judge Art."

"Is that all?" scoffed the Man with the Red Tie. "Nature is everywhere; you need not go far to find her."

"But the Philistine is everywhere, too," complained the Critic, "and he gets in my way wherever I go. He intrudes offensively between me and Nature, and I am perfectly certain that nothing will ever make him realise how bitterly I hate his interference."

"Who are the Philistines?" broke in the Practical Man. "How do they come between you and Nature? Talk plain English for a change and explain what you mean."

"The Philistine, as he appears to me," said the Critic, "is that annoyingly practical person who thinks that his schemes and his ideas are the only things in the world that matter. He looks upon Art as a kind of immoral eccentricity unworthy of any serious attention and upon Nature as a useless idler, who is to be flouted and outraged in every possible way."

"What are you talking about?" cried the Practical Man. "The Philistine, as you call him, goes his own way, and Nature, I suppose, goes hers. Where can they clash?"

"Can you not give us an illustration?" asked the Man with the Red Tie. "I am afraid our friend cannot understand you when you talk in parables."

"Well, what better illustration can I give than that of the advertiser who plasters the whole countryside with notices of his wares?" replied the Critic. "The advertiser, I suppose you will admit, is an extremely practical person, always on the

look-out for chances of asserting himself; he is to me the typical Philistine who caring nothing for the feelings of decent people comes unblushingly between me and Nature and robs her of her charm to serve his own sordid ends."

"The advertiser's notices are only intended to tell the public where they can get the things they want, and naturally he puts them where they are likely to be seen," said the Practical Man. "Surely you cannot blame him for understanding the fundamental principles of business and for merely exercising his common sense."

"I do blame him; I blame him very seriously," returned the Critic, "when he makes the exercise of his common sense a matter of offence to me. I cannot take a railway journey now without being irritated by a hideous notice-board whenever I want to look at some particularly charming piece of scenery. It is an annoyance from which it is impossible to escape at home or abroad. Look at the fringe of advertisements beside the English railways; look at the hedge of notices which shuts in the line from Boulogne to Paris; look at the staring letters which grin disgustingly from this cliff or that mountainside. Are not these things an interference between me and Nature; are they not objectionable and unnecessary—are they not in fact a serious blot on what we call our civilisation?"

"You are too sensitive!" sneered the Practical Man. "If there were anything in what you say people would object. They would write letters of complaint to the papers, and I am sure that public opinion would soon put a stop to any real abuse of advertising."

"The papers you must remember live by advertisements and therefore would scarcely publish letters of that sort for fear of offending their best supporters," laughed the Man with the Red Tie, "so there is no chance of organising public opinion in that way."

"But there is a very vehement public opinion against this very real abuse of advertising," said the Critic, "and a great many people would be ready to echo my complaint. But what is the remedy? I do not know. Perhaps it would do some good to tax the owner of the land on which these notice-boards are stuck up. I am sure no one could say that the value of his land, as a place for displaying advertisements, has been enhanced by any exertions of his: what has he done that he should profit? He is enjoying an unearned increment anyhow, and he might well be made to pay for it."

THE LAY FIGURE.

Pictorial Photography

INTERNATIONAL EXHIBITION OF PICTORIAL PHOTOGRAPHY IN THE NATIONAL ARTS CLUB BY J. NILSEN LAURVIK

THE claims of photography to be regarded as a medium of personal expression was presented in a diverse and interesting manner in the International Exhibition of Pictorial Photography held at the National Arts Club from February 2 to 20. In its diversity of subject as well as treatment and in the high quality of its individual exhibits this show was by far the best ever held in New York.

The chief aim of this exhibition was to show the evolution of pictorial photography as illustrated by a series of representative prints by the leading exponents of the various schools of photography, both abroad and in this country. That it did this successfully was evident from the unusual interest aroused on the part of the general public, as well as the painters and the photographers who came in great numbers to see this remarkable collection of prints. Many who came to scoff remained to praise, while others, unable to divest themselves of established prejudices, could not and would not believe that they were not looking at reproductions of paintings, or else at prints that had been painted upon with a brush. When told that they were neither one nor the other they simply replied that they knew better. Curiously enough, in almost every instance the prints selected to be damned were the straightest kind of straightforward photography. So what is the use of arguing? Give them time and they will prove their own case no less successfully than have the once-sneered-at productions of Whistler.

As for what this exhibition comprised it is only necessary to state that, beginning with the seven prints made by Coburn from negatives made by D. O. Hill in 1843, the evolution of pictorial photography was shown up to the present time, including representative groups of prints by such comparative newcomers in the field as Mrs. Annie W. Brigman and George H. Seeley. The group of Hill's was a revelation to every one. Though done some fifty-odd years ago it did not suffer one jot by comparison with the best work done to-day by our ablest men. It showed photography at its best—full of light and distinguished by a charming simplicity of arrangement in the posing of the figures. Of historic importance, though somewhat less beautiful artistically than the Hill's, were the four prints



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WINTER ON FIFTH AVENUE

BY ALFRED STIEGLITZ

by Mrs. Julia Cameron done back in the early seventies. Her portrait of Herschell was one of the most impressive prints in the exhibition, and this despite the fact that it was poorly printed, the present fine art of printing having been achieved only quite recently.

Next in order chronologically, but in many respects of prime importance because of the wide and positive influence exerted by them on the whole movement of present-day pictorial photography, is the group of seven prints contributed by Alfred Stieglitz. Here one found the incentive for many a print by newcomers and not a few paintings, as, for example, the *Winter on Fifth Avenue*, done in 1893, which has furnished many of our younger photographers the inspiration for a whole series of New York street scenes, besides being responsible for opening the eyes of the painters to the pictorial possibilities of so-called ugly New York. Pictorially and photographically these prints were among the most interesting and important in this exhibition of big men. Absolutely straightforward, plates and prints untouched by any manipulation whatever, they more than held their own with much of the

Pictorial Photography



Courtesy of The Photo Secession

VILLA FRASCATI

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BY HEINRICH KUEHN

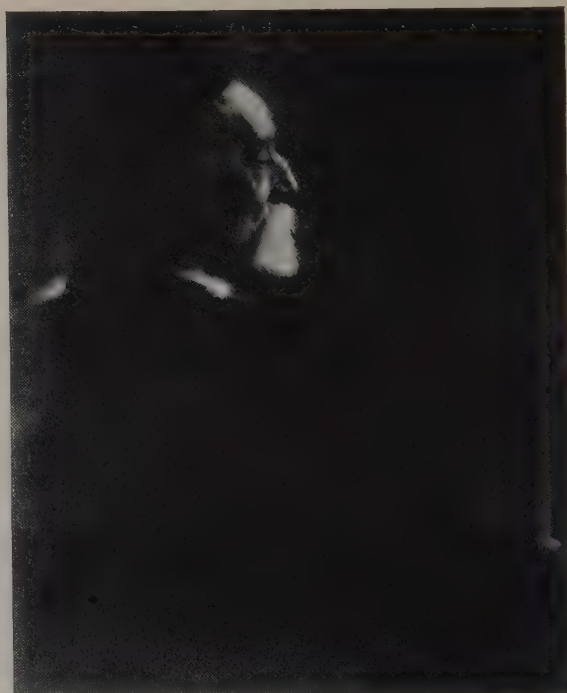
eral and intelligent recognition which it assuredly merits, this portrait will be considered one of the great things in art, not unfit to rank with the most living portraits done in modern times.

Kindred in spirit though quite different in subject is the work of George H. Seeley, whose prints, rich brown platins, also show a seeking after light, but of a more dramatic quality than anything in Mr. White's work. There was a luminosity in the

more pretentious, eye-compelling work that at first sight took your breath away.

Contemporaneous with Mr. Stieglitz in this pioneer movement the names of Gertrude Kaesebier and Clarence H. White stand out conspicuously. The group of seven prints contributed by Mrs. Kaesebier, including her portrait of Rodin, her well-known print called *The Heritage of Motherhood* and the *Sorbonne*, was highly indicative of her powers. No better example of intelligent and inspirational use of the camera has so far been achieved than the work of Clarence H. White, whose group of seven prints was distinguished by a fine sense of the limitations as well as the possibilities of photography. The motif, so to speak, of all his best work is *light*. He celebrates the glory of light on the summit of things and the mystery of light in the shadows to a degree unsurpassed by any one else. This was beautifully exemplified in the fine seated portrait of Mrs. White, which was, photographically speaking, not only the best print in the exhibition by reason of its masterly handling of the light in the shadows and its correct rendering of all the values, giving a sense of space and atmosphere, but in my opinion it was the best print pictorially. It possesses in a high degree all the qualities that distinguish a fine portrait. It has reserve, simplicity, combined with dignity, that give to the whole an air of supreme distinction. If photography ever attains that gen-

erations and a brilliancy in the high lights in these prints that contrasted strongly with the flat, rich



Courtesy of The Photo Secession

PORTRAIT OF
GEO. FREDK. WATTS

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BY EDUARD J.
STEICHEN

Pictorial Photography



Courtesy of The Photo Secession
PORTRAIT

All Rights Reserved
BY CLARENCE WHITE

black enamel-like surface of some of Mr. Stiechen's gum prints, such as in the noble portrait of Watts and in the Rodin, both done in 1902. In both of these, especially in the Watts, real light has been sacrificed for a decorative and dramatic effect that,

however alien it may be to photography and to life as seen from the point of view of Mr. White's work, is nevertheless singularly impressive. Though one may quarrel with them because of their glorification of certain painterlike qualities at the expense of

Pictorial Photography

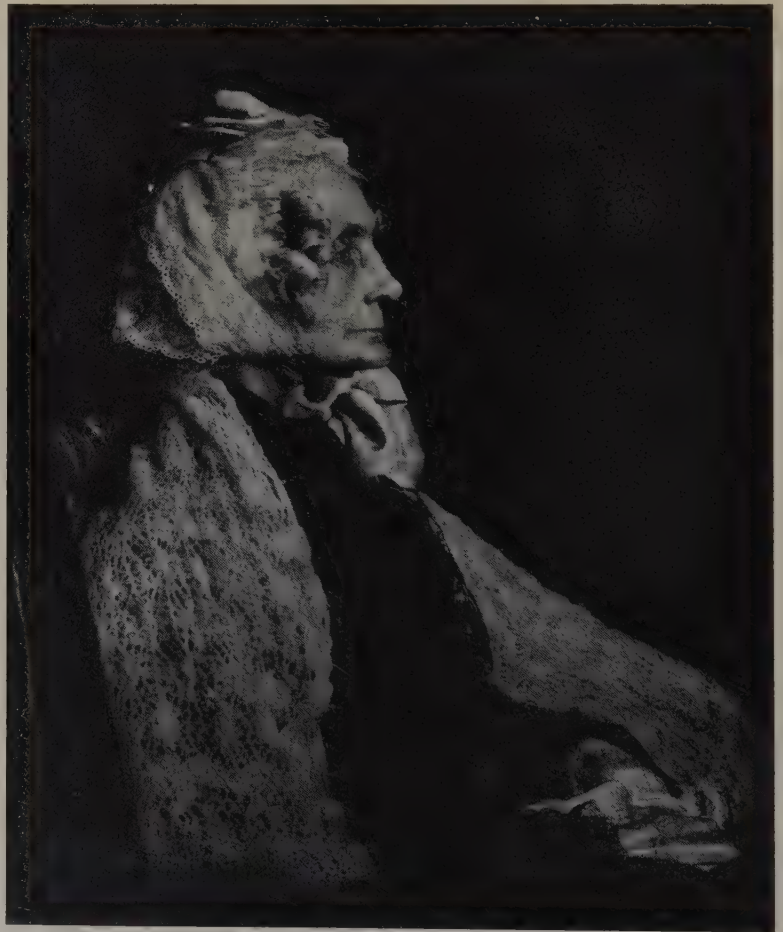
qualities essentially characteristic of photography, it cannot be denied that they are among the very few things produced *via* the camera that must be reckoned with in any consideration of photography.

That they hark back to painting rather than point forward to something new, as do the prints of Mr. Stieglitz and Mr. White, is at once their strength and weakness, and explains their widespread vogue and influence. They have met the prejudices of the art world more than half way; they are not *caviare* to the general, being more easily comprehensible in that they are achieved along well-marked lines of tradition, thereby winning a measure of recognition for photography that even the best work of Mr. Stieglitz and Mr. White could not wring from an unwilling public. Their influence upon the younger workers is quite pronounced; both Mr. Seeley and Mr. Coburn have come under their spell one way or another, without, however, attaining the stunning, compelling quality that makes every fine print of Mr. Stiechen arrest and hold the eye as do few things in photography. By comparison Mr. Coburn's group did not hold its own—pictorially interesting and potentially good it nevertheless failed to hold one, by reason of a technique that as yet is tentative and lacking in the masterly qualities that would have made his prints, individually and collectively, carry with the other big men in the same room.

One of the most delightful notes in the show was the group of seven prints by Mrs. Annie W. Brigman, whose work is the most personal and highly imaginative contribution to pictorial photography that has appeared in some time. This group created considerable interest among artists and public alike and did much to illustrate the wide diversity of subject and treatment among the workers in this movement. Of like interest and importance were the delicate evocations of Herbert G. French, whose prints,

almost breathlike in their subtlety of tone, furnished the most striking example of artistic reticence in the exhibition. In a measure comparable with these, not as evasively delicate, though executed much in the same spirit, were the prints of Baron A. de Meyer, whose work betrays an almost hypersensitive feeling for light, combined with a certain aristocratic aloofness that gives an air of distinction to everything from his hand.

In strong contrast with Baron de Meyer's work were the large prints by Messrs. Kuehn, Watzek, Henneberg and the Hoffmeisters, which dominated the whole show by their size and the vigorous, painterlike treatment of their subjects, which made them carry across the room, much in the same manner as would a boldly painted canvas. The most unforgettable photograph in the show was, perhaps, the large print by Theodore and Oscar Hoffmeister, *Solitary Horseman*, which astonished every one by its size as well as by its somber, decorative qualities.



Courtesy of The Photo Secession
JANET BURNET

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BY J. CRAIG ANNAN

New York Society of Ceramic Arts



EXHIBIT BY MISS ELIZABETH MASON



EXHIBIT FROM THE MARBLEHEAD POTTERY

NEW YORK SOCIETY OF KERAMIC ARTS EXHIBITION

THE exhibition of the New York Society of Keramic Arts, held recently in the galleries of the National Arts Club and comprising work by contemporary workers in porcelain painting and in pottery, was one of the most beautiful and interesting exhibitions of the year.

To any one who may have thought of our decorated porcelain as an undeveloped craft this showing of china, dignified and distinguished in decoration and original in design, must have been both a surprise and a delight. But to those who have been in touch with the studios and who have watched the

steady progress and earnest endeavors of this body of craft workers the annual exhibitions have figured as milestones, each marking an advance upon that of the year before. The response of the public to work of this character can be confidently predicted, since in no other way than from the hands of these skilful craftsmen (and craftsmen, if one may coin a word more applicable to the present case) can work of the same choice merit be obtained. The

work of the factories is not in competition with it, since even the best factory work is hampered by an unavoidable rapidity of output, both in design and execution. In this china from the studios we see the wide possibilities of the craft. Lovers of rare and beautiful china have not been slow to appreciate it.

The great variety of the pieces and handling, the design and the individual taste displayed made the north gallery a most attractive room. The plate designs showed the whole range from the simplest breakfast plate to elaborately wrought service and place plates. This same variety of decoration was seen, also, in salad and dessert sets, quaint and beautiful pitchers, tea caddies and service for coffee and chocolate in table china, while vases and bowls of beautiful line and proportion (for our new school of china craft lays special stress upon these two qualities) were the popular decorative pieces and were by no means the least attractive objects in the tall cases which ornamented the north gallery. The case containing Mrs. A. B. Leonard's china showed an especially charming bowl in soft-toned



VASE BY CHARLES F. BINNS
ALFRED, N. Y.



CERAMICS BY MISS WARREN

New York Society of Ceramic Arts



EXHIBIT BY MISS M. MASON

pink, green and bronze gold. Some dessert plates with a demure abstract design of fruit baskets were fine in both color and treatment. This case was one of the most attractive in the exhibition. Miss Dorothea Warren showed many pieces of great variety in design, her work bringing out in a most interesting way the possibilities of warm colors, especially of certain reds, which were handled in a successful way. As a contrast to these colors a handsome salad bowl in soft green and grays made up the color harmony of Miss Warren's group of pieces.

Among the many porcelains shown by the Misses Mason one remarked the distinguished design of Miss Elizabeth Mason's work. The fancy and naiveness which it displayed, together with its taste and refinement, were very refreshing. The work of Miss M. M. Mason showed a marked influence of Romanesque design, especially in the large vase, which was attractive for its color harmony of green, red and warm gray.

Miss Sinclair, of Brooklyn, exhibited a number of beautiful pieces of work, the design simple and strong, and the color combination unusually well felt and delightful. One of her most attractive exhibits was a salad bowl of charming shape, the finely spaced border of which had for its motif a pergola covered with a vine. Lest this suggest a pictorial treatment let us hasten to explain that the "unit" of the border reduced the motif to half a dozen straight lines and angular spaces. The colors in the border were green, blue and red orange, all very soft and lustrous.

Mrs. Safford, who has long been identified with the club as an active and valuable member, made of her exhibit a very piquant and beautiful thing. The

daintiest of white tea sets, chosen for its beautiful modeling, was decorated in such a clear, deep blue as to closely approach an underglaze richness of quality. In design the decoration was simply placed and charmingly proportioned. Carrying out the craftsman idea that any beautiful thing should have harmonious setting, Mrs. Safford displayed the set on a gray-toned tray of wood, and made for the teapot a stand of lacquered brass of an interesting design.

Much interest was manifested in the exhibits sent by Miss McCrystle and Mrs. Middleton, Chicago painters.

In strong contrast to the directness of style shown by many of the other designers these artists have followed the spirit of the Satsuma porcelains. Beautiful in tints of color, flow and interplay of line and exactness of drawing, this method of treatment seems delicate and almost evanescent in its decorative results, and in its very departure from our modern Occidental treatment of design the work of these ladies cannot but be a welcome addition to any exhibition. A small teapot, of which green and gold formed the general scheme of color, was exquisite in its grace and its execution. Among the plates, also, were beautiful examples of this elaborate style.

Mrs. Price showed pieces of widely diverse design and treatment. Her group of china indicated taste and versatility. A cylindrical vase in gray and pale primrose yellow, with designs of ships and sails, suggests the technique of Royal Copenhagen ware, so simple and direct is the handling. In contrast to



CERAMICS BY MISS HOFMAN

New York Society of Keramic Arts

this her plates with blue enamel border, abstract design, seemed unfortunately placed; the massive gold which covered them surely needed, at least, a sumptuously arranged dinner table to keep it in countenance.

Miss Hofman's collection of pieces was subdued in color, although in a general way she has been known for bright color combinations. The designs showed a study of spacing for its pattern value and a desire to avoid hackneyed treatment. A very large belleek vase was in blue and orange red, enveloped in clear, transparent gray.

From the group of Bridgeport painters, who have made great progress in design under the instruction of Mr. Marshal Fry, came a number of notable exhibits. These were remarked for the beauty of their color harmonies as well, and the salad bowl and plates by Miss Martha Beach and the dessert plates by Mrs. Philip Holzer showed a study of tone relations that added greatly to the



EXHIBIT BY THE MISSES PENMAN AND HARDENBURGH

value of the exhibition. The salad set was exhibited on doilies of gray linen which had wood-blocked borders of the same design, making a unique and very charming combination that holds much suggestion for the housekeeper who entertains.

Many exhibitors showed only two or three examples of their work, adding in this way to the attractiveness of the exhibition and yet not striking a sufficiently individual note to bring their work into special prominence. Miss Krool had a few pieces showing charm of color arrangement. Mrs. Rosegrant, Mrs. Proctor and Miss Luise Hess also contributed individual and interesting pieces.

The work shown by the potters was a very important part of the exhibition and of a quality that was heartily appreciated. Fewer of the large manufacturers made entries than on former occasions, but the great number of individual potters made up an exhibition of varied interest and one which could only be thoroughly enjoyed



EXHIBIT OF MRS. S. E. PRICE

by giving careful attention to differences in surface and in glaze. Perhaps the most fascinating, and certainly the most hazardous of the craft arts, pottery has never lacked originality and a personal expression. Some of the experiments which have been carried on in the Volkmar Pottery are especially charming in their results. In addition to the matt glazes of the more somber tones, which we knew before, we have, in their new products, quite intense and brilliant colors here and there, with a depth of glaze no longer "matt" in finish. Some small jars in an interesting crackle were of ivory white and ornamented with dashes of clear red and apple green that were a delight to lovers of color.

The pieces from the Mercer Kiln (known as Moravian pottery) showed principally tiles for all kinds of decorative purposes, from the plain, unglazed product in dull reds and ochres to the incised and glazed squares ornamented with weird and delightful beasts and birds.

Some garden pottery from the Grueby Kilns was in graceful and suitable shapes, bulky, dignified and depending for its acceptability upon its proportion and dull gray colors. This was without glaze, as pottery to be set among shrubbery should be, and with only a few grooves or some modeled lines for decoration. In this class, however, the unpleasantly shaped basin, which for some reason was placed conspicuously in the middle of the room containing the porcelain, does not belong.



TEA SERVICE BY MRS. SAFFORD

Mr. Alfred East's Landscape Paintings

It is a delight to turn from this basin to the pottery made by Mr. Crooks.

"Salt glaze" is beautifully exemplified in these productions of a man who shows a fine sense of form and of decorative value. The colors, dark grays and blues approaching black, with the ornament in soft yellow pink, indefinite at the edges, are very agreeable, and would harmonize well with almost any surroundings. His motifs are almost invariably animals, and are handled with excellent pattern effect.

From Alfred, N. Y., the State school of pottery, came a collection of the work of Mr. Charles F. Binns. While many of the shapes were interesting the chief value to students lay in the varied and beautifully colored glazes, most of them semi-matt, and also in the quality of the surfaces. Much of this work was so successful as to remind one of the finest Oriental pottery and to give the student a sense of surprise and pride in the beautiful and sincere work being done in pottery in this country.

Miss Penman and Miss Hardenburg exhibited striking and attractive pottery from their studio, and Miss Frances Macdaniel showed some original and charming shapes in her unique black glaze.

A FINE jasper paste and decoration vase has recently been presented to the Art Institute of Chicago. This style was perfected by Wedgwood.

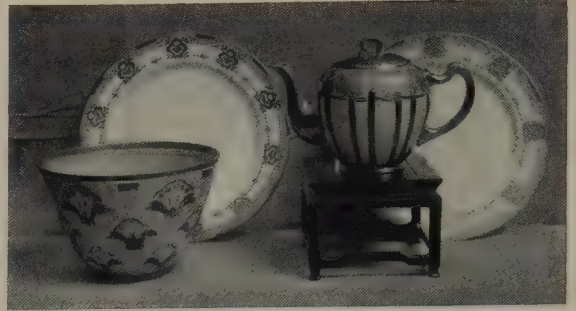


EXHIBIT BY MRS. ANNA B. LEONARD

MR. ALFRED EAST'S LANDSCAPE PAINTINGS BY LEILA MECHLIN

A SPECIAL feature of the Carnegie Institute's recent international exhibition was a collection of landscape paintings by Mr. Alfred East, President of the Royal Society of British Painters, which, during the coming winter, is to be shown in Chicago, Washington, Philadelphia, New York and possibly other cities. This collection when set forth at the Carnegie Institute comprised twenty-five canvases and was allotted an entire gallery—the first gallery of the main series in which the previous year Mr. Winslow Homer's works were displayed. Thus segregated it formed, as it were, an independent exhibit and especially invited critical study and analysis.

A comprehensive display of any one painter's work is always of interest, inasmuch as it gives opportunity to justly estimate his power and gain a conception of his aims, or, in other words, to place his individual characteristics; but especially is this true when, as in this instance, the question of nationality is also involved. Art is, undoubtedly, as we have long been told, a universal language, but it is spoken with varied accents in different parts of the world. Mr. East's accent, to continue the



A WOODED COMMON OF THE COTSWOLDS

BY ALFRED EAST, A.R.A.

Mr. Alfred East's Landscape Paintings

figure, is essentially British though his utterances are, for the most part, couched in common terms. His work is conservative and traditional—he builds according to rule—he borrows not a little from the French, the Germans, the Italians—yet there is little chance that his pictures would ever be accredited by an astute observer to other than a painter born in Great Britain. Profoundly serious, his work is academically correct but is saved from resultant dullness by the intervention of the artist's personality, which in his productions finds, almost invariably, subtle expression.

As every one knows, it is possible to sacrifice force to finish—the spirit to the letter. Even a good picture can be painted to death—art effectually smothering inspiration. American painters are seldom guilty of this error—British painters more often. Mr. East seems, however, to have found, and succeeded in holding, a middle ground. Keep-



OLD DURHAM

BY ALFRED EAST, A.R.A.

ing primarily in mind the pictorial, and exercising wisely his prerogative of choice, he apparently spares no pains to give accurate information. In an article on "Sketching from Nature," published in *THE INTERNATIONAL STUDIO* over three years ago, Mr. East thus defined his conception of a picture: "The 'sketch,'" he said, "differs from a 'study' in

the same sense that the former is the confident, direct and rapid expression of a transient effect, while the latter is the careful drawing of material. A finished picture should be the combination of both. It combines the careful drawing of the study with the vitality and directness of the sketch." Undoubtedly this is the painter's aim, the knowledge of which is essential to an appreciation of his art. To it is due, to an extent, a certain lack of spontaneity in the finished product but, also, an equally patent dura-



A NEW NEIGHBORHOOD

BY ALFRED EAST, A.R.A.

Mr. Alfred East's Landscape Paintings



THE NUNS' GARDEN

BY ALFRED EAST, A.R.A.

bility of charm. The clever, gay, extraordinary production will inevitably attract to itself chief attention, but as compared with a work in which intellectual quality is combined with sensuous beauty it cannot endure. Having delivered its message fully in a single outcry its interest is dissipated. There is, of course, always chance of stepping off on the other side of this straight and narrow road, but Mr. East has not often done so, because he is first and always a lover of nature—an interpreter as well as a translator. Being moved by that which is beautiful, his desire, obviously, is to manifest it to others, and to this end he makes resort to art, drawing to the fullest extent upon the sources of acquired knowledge. Thus he carefully composes his pictures, balancing mass with mass, eliminating non-essentials, noting only big facts, fashioning a pattern with design, perfecting the intention of nature. In almost all of his landscapes it will be noted that the eye of the observer is led into the picture by means of a line which retreats from the foreground to the horizon in a zigzag direction, following and emphasizing the several planes of vision. This line is not always unbroken, nor is it ever pronounced, but it adequately serves to convey the impression of distance and to satisfy the requirements of linear perspective. Possibly this is employed by the painter in-

tuitively rather than deliberately, but even so it is no less an instrument of art.

I have said that Mr. East's accent was British but I have not meant to infer that it was in any sense provincial or colloquial. Whereas an indefinable nationality betrays itself in his speech, a distinct cosmopolitanism is manifested in his manner. His sympathies are broad, and, more than the majority, is he susceptible, one may believe, to the influence exerted by environment. For example, there is strong resemblance to the works of the Barbizon painters in some of his pic-

tures produced in France; the flavor of the modern German school is found in *The Nuns' Garden*; and both *Junction Hollow* and *A Suburb of Pittsburgh*, painted last spring in the "City of Steel," are in the spirit of American productions. This superversatility insures variety in effect but it also, in a measure, militates against marked individuality of style. For this reason it is, perhaps, in the transcription of English scenes that Mr. East is most felicitous and successful. None has more truly interpreted the gravely dignified and pictorial English landscape than he, in *A Wooded Common of the Cotswolds*, *Warwickshire*, *Tewkesbury Road* and similar canvases. None knows better the anatomy of Great Britain's noble trees—and for good reason. "I have sketched them for years," he has said, "and in this way begun to know how they live, to see how they grip the earth, and how the sap finds its way up through the trunk into the leaves. Trees are to the landscape what flowers are to the garden—they decorate the earth." And so he paints them, not as so many have painted them, as lifeless things, but as having character and individuality and yet also as factors in a composition, properly related. Upon this one cannot dwell too strongly. To paint a tree without some knowledge of its habit of growth is precisely like endeavoring to produce a portrait of an individual without taking into ac-

Mr. Alfred East's Landscape Paintings

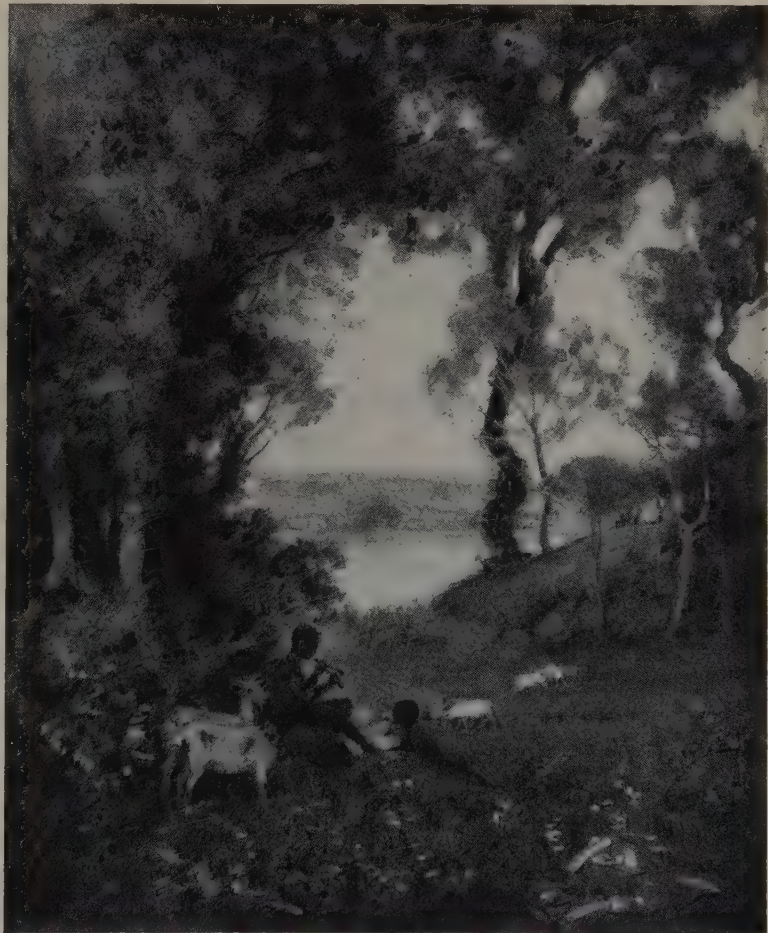
count the bony structure of the skull. It is here that attention may well be called to Mr. East's technical methods, because it is at this point they become most apparent. He paints foliage not with the short, broken stroke employed by the impressionists and their followers, nor yet with the smoothness of finish characteristic of the method of the tonalists, but rather with the breadth and freedom of the *plein air* painters. His color is not always as fresh as perhaps it might be, but it is allowed to flow freely from his brush and is disposed in ample masses. His handling is studied, but eventually direct, and the results he attains have the virtue of conclusions carried to definite finality.

For the most part Mr. East's pictures are painted in a low key without apparent effort to reproduce the vibrations of light and the illusion of atmosphere, which, with a certain romantic sentiment, gives them kinship with the works of Corot and his great contemporaries rather than with the works of the painters of to-day.

There is, moreover, a lyric quality in this artist's pictures which still farther separates them from the present. An English critic has said that from countries that have advanced far into the meshes of civilization there escapes into art a cry of homesickness, and that the greater the landscape the plainer the cry with its remembrance of people who have walked under the trees, of lives lived and ended, as if invisibly, in the obscurity of the village. Whether or not Mr. East has heard this cry I cannot say, but one will discover that in almost all of his landscapes he has introduced a human interest. In some instances it is merely an idler by the wayside; in others a shepherd with his flock; while yet again it may be some fancied sylvan creature, as much a part of the landscape as the strong-limbed trees or the mirrorlike pool. Never does he let this inter-

est intrude or become in any wise dominant; never in Mr. East's pictures is sentiment allowed to dribble into sentimentality. Rather does it seem that an imagination both rare and vital had escaped the bonds of reticence and thus subtly compelled expression.

Mr. East was born at Kittering in 1849 and first attended the Government School of Art at Glasgow, after which he studied in Paris at the *Ecole des Beaux Arts* and under M. M. Tony Fleury and Bouguereau. He is an etcher as well as a painter, and was represented in the oil painting, water color and black and white sections of the British art exhibition in the great Franco-British Exposition at Shepherd's Bush last summer. His pictures are owned by many important galleries, among which may be named those of the cities of Venice, Manchester, Liverpool, Birmingham and Leeds, and the national galleries of Italy, Belgium and France. He is a member of several distin-



AN IDYLL

BY ALFRED EAST, A.R.A.

The Tiffany Hudson-Fulton Spoon



Tiffany & Co., New York

HUDSON-FULTON CELEBRATION SPOON

guished art societies in England, France and Japan, and has received numerous medals and honors. His enthusiasm for his art is unbounded, and truly enough, though quaintly, it is set down in the English edition of "Who's Who" that his recreation is "His work first." It is this, undoubtedly, together with his trained ability, which gives his paintings real significance and distinction. Other opportunities for viewing his work here, including, it is hoped, his water colors, will occur this fall.

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THE TIFFANY HUDSON-FULTON CELEBRATION SPOON

AN ATTRACTIVE souvenir of the Hudson-Fulton Celebration, to be held in New York and vicinity this fall, has been prepared by Tiffany & Co., in the form of a spoon, a reproduction of which is shown on this page. The spoon, of silver, is severely simple. The bowl is oval, the stem widening gradually to an end, midway in shape between the old pointed end and round end, which is turned down. There are no ridges and the whole is cut and shaped from a single piece of metal. It is decidedly modern in design and betokens the advanced processes of its manufacture.

ALASKA-YUKON-PACIFIC EXPOSITION—A GROUP OF LOANED PAINTINGS

AN INTERESTING group of paintings has been loaned to the Alaska-Yukon Exposition by R. C. and N. M. Vose, of Boston, three of which are shown herewith in illustration.

By the Fireside, by Bernard de Hoog, is, perhaps, the most important example of this artist's work in



Courtesy of R. C. and N. M. Vose

LADY DENHAM

BY SIR PETER LELY

The Vose Loan to the Alaska Exposition

America. Two Dutch women are sitting before the hearth, where the fire is blazing under the great kettle, and beside one of the women is the baby in a cradle. The room is pervaded by a soft light from a window at the left, and the whole atmosphere is one of cheeriness and contentment. In technique and color the picture is subtle and yet strong. It is essentially a home picture.

The Pool, by Theophile de Bock, is an example of the middle and best period. On the edge of the pool are some great oaks silhouetted against the sky of great fleecy clouds, and among the rocks grow long sedge grasses. The land is rough and broken—an ideal watering place for wild

creatures. De Bock studied much in France and his work combines the best elements of the two schools—sincerity and rugged truth, refinement and ideality. He was Holland's poet painter.

Lady Denham, by Sir Peter Lely, and its companion picture, *Lady Nugent*, by Thomas Hudson, are brilliant examples. In those days the artists



Courtesy of R. C. and N. M. Vose

BY THE FIRESIDE

BY BERNARD DE HOOG

ground their own colors, thus knowing that they were pure, and as a result they hold their brilliancy through the ages. They were masters in the painting of draperies. The court beauties which they depicted have a regal dignity.

Beside these the Vose loan comprises important works by Corot, Millet, Clays, Ter Meulen, Michel, Boudin, Maris, Weiss, Weeks and Inness—together, a splendid group. Mr. S. M. Vose practically introduced the work of the men of 1830 to the American public, beginning in 1852.

The entire exhibition contains over three hundred pictures. The pictures are loaned by well-known public and private galleries and individuals, among them the Art Institute of Chicago, Buffalo Academy of Fine Arts, R. C. & N. M. Vose Galleries, of Boston, Charles E. Bushnell, Henry T. Chapman, George A. Dowden, W. T. Evans, J. B. Haggin, George A. Hearn, C. L. Hutchinson, Francis Lathrop, Mrs. Kate L. Linde, Burton Mansfield, Gen. W. H. Seward, H. W. Treat, Wm. Trevor, S. M. Vose, T. B. Walker and Mmes. Fiske, Warren and A. L. Wyant.



Courtesy of R. C. and N. M. Vose

THE POOL

BY THEOPHILE DE BOCK

The Art Institute, Chicago



WALL PAPER

DESIGNED BY THEODORA SCHWARZ

WORK OF SCHOOL OF THE ART INSTITUTE, CHICAGO BY MAUDE I. G. OLIVER

THE recent season of the Chicago Art Institute, as shown in the annual exhibition, was a period of representative and healthy achievement. It was educational in a very broad and practical sense. An illustration of the searching study which has pervaded the school was the cooperative work done for the Italian Renaissance Pageant. This was an ambitious undertaking, which required elaborate costuming, appropriate scenery, and original writing and staging. A period from the time of Giotto to that of Michelangelo

was covered. Thomas Wood Stevens was the author of the libretto and the director of the performance. He was assisted by an efficient corps of helpers. About five hundred participants, including students and members of different art societies, appeared in the various scenes. The Donald Robertson players carried the leading parts. Socially, it was one of the prominent events of the winter. An altogether new venture for the school, this was an index to the life of the Institute, where the atmosphere is nothing if it is not picturesque, where students are accustomed to dramatic work, and where all the entertainments deal more or less with costuming.

A second success of the year was the class annual issued by the normal students. This, the first publication of *Art Throbs*, contains a sprightly mixture of nonsense and sobriety, well illustrated and attractively printed.

Still another feature of the past year was the closing reception and dance given by the present students to all former classes.

In the exhibition admirable portraiture, in which good, solid painting was conspicuous, occupied three walls of the first gallery. Ralph Clarkson, Harry M. Walcott and Oliver Dennett Grover were the instructors for this work. Caroline D. Wade conducted the class in still life, the work of which occupied the fourth wall of the same room. Forming a frieze above the other work were decorations from the classes of Thomas Wood Stevens and Charles Francis Browne. In the next room were seen charcoal drawings, executed under the guidance of Messrs. Vanderpoel, Wilson, Sterba, Phoenix, Watson and Frosberg. The third room



MURAL PANEL FOR LANE TECHNICAL HIGH SCHOOL

BY GORDON STEVENSON

The Art Institute, Chicago

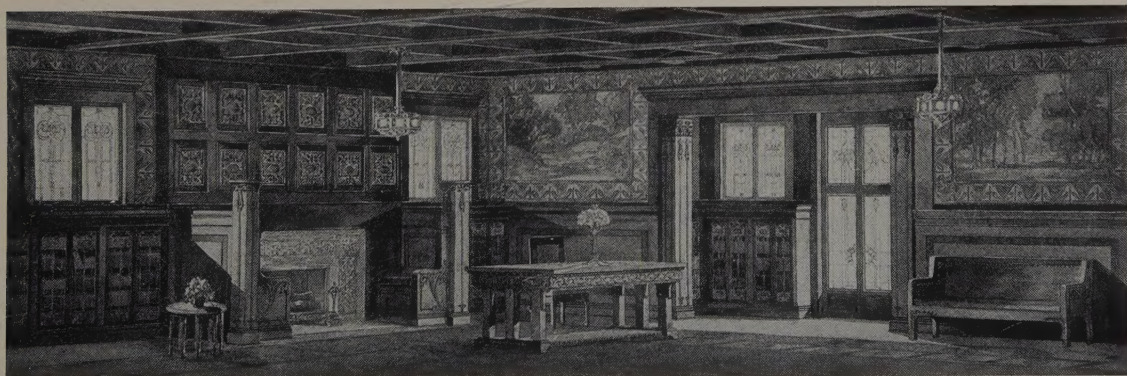
contained specimens relative, chiefly, to illustration; sketches in various mediums, produced in from one minute to three hours' time; etchings, done under the direction of Helen B. Stevens, and finished illustrations and page decorations from the ateliers of Ralph Fletcher Seymour and Thomas Wood Stevens. The normal school, conducted by Miss Jeannette Buckley, was represented in the adjoining room, while the fifth room was devoted to the architectural display, to the work in decorative design and to the large fountain, *The Spirit of the Mines*, a plaster executed by the class in modeling. In the corridor were examples of work from the juvenile school—some of them, too, were thoroughly creditable—and of pottery and overglaze decoration, the latter showing the results of instruction by Stacey Philbrick and by Evelyn Beechey. In the gallery above were to be seen drawings and paintings from the nude, representing work executed under differ-



CHARCOAL DRAWING

BY LOUIS RITMAN

ent masters of the school. Among the recent exhibitions at the Institute was one of the works of Saint-Gaudens, held August 3.



LIBRARY INTERIOR

SECOND-YEAR DESIGN BY ADA M. ALEXANDER

The Print Collector's Bulletins



BILLINGSGATE

BY WHISTLER (1859)

THE PRINT COLLECTOR'S BULLETINS

THOUGH primarily a price list the series of Print Collector's Bulletins issued by Frederick Keppel & Co., which now include fifteen covers, comprising information on twenty-five painter-etchers, forms a valuable and interesting set of little books. The Whistler bulletin contains a short article on "Whistler as an Etcher," by Joseph Pennell, and over twenty reproductions. The bulletin on Mr. Pennell's work contains an introduction by Mr. Frederick Keppel, with upward of twenty illustrations.

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Mr. FitzRoy Carrington contributes an introduction to the illustrated bulletin on Anders Zorn.



TEAL

BY FÉLIX BRAQUEMOND